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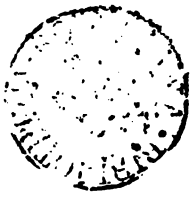
ANCIENT PRINTS.

VOL. I.



THE BUXHEIM SAINT CHRISTOPHER OF 1423.

INTRODUCTION

TO THE

STUDY & COLLECTION

OF

ANCIENT PRINTS.

BY

WILLIAM HUGHES WILLSHIRE, M.A. Trin. Coll. Cantab.

Second Edition, Revised and Enlarged.

"Ars vera quod in re pictâ dicitur, methodice tractata scientia."

VOLUME I.

LONDON:
BELL AND DALDY, 186 FLEET STREET.
1877

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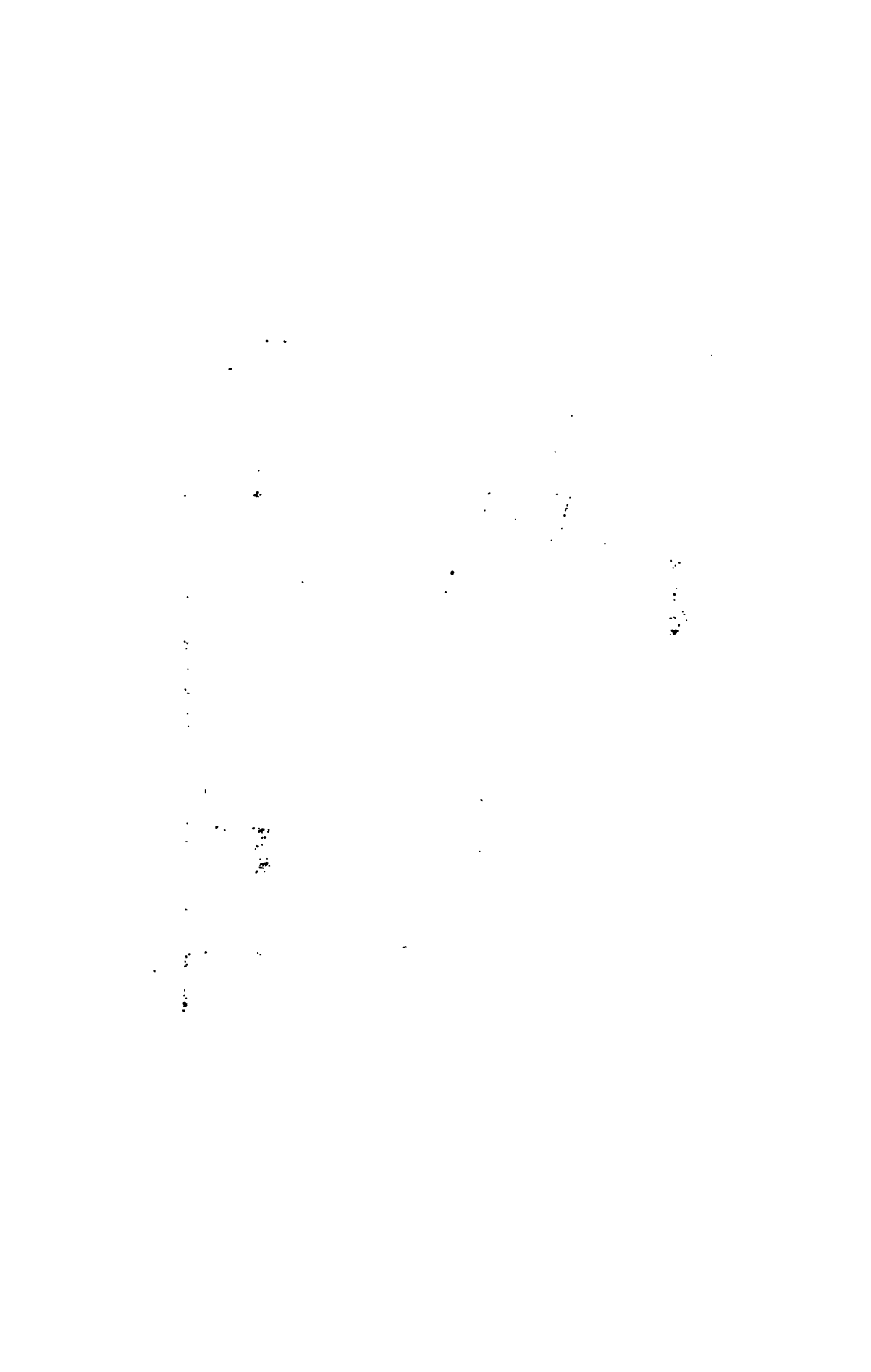

AN INTRODUCTION

TO

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OF

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BY

WILLIAM HUGHES WILLSHIRE, M.D. EDIN.

LATE PRESIDENT OF THE MEDICAL SOCIETY OF LONDON, ETC.

Second Edition, Revised and Enlarged.

'Nil dictum quod non prius dictum, methodus solus artificem ostendit.'

VOLUME I.

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PREFACE TO THE SECOND EDITION.

On ſubmitting a ſecond edition of his work to the public, the author expreſſes the hope that its appearance in two volumes inſtead of as one volume, will meet with approval. It had attained before probably the limits of convenient uſe, but had it not the addition of the new matter in the preſent iſſue would ſurely have made its employment as a ſingle volume of ſeven hundred pages incommodious to a reader.

As contributing to the augmentation referred to, the changes, etc., which the articles on Dürer, Jacopo di Barbarj, Leonardo da Vinci, Van Dyck, Claude, Oſtade, Ribera, Faithorne junior and others of the Engliſh School of Engraving have undergone, may be particularly inſtanced. To the ſame end the notices alſo of Ludwig Krug, Dirk van Staren, Zeeman, Bakhuizen, Thomas of Ypres, and of Le Blon and his followers have aſſiſted. To more general additions and changes

it is unneceſſary to allude, as theſe along with the illuſtrations and cuts in the ſecond volume can hardly eſcape the attention of the reader.

In the preface to the firſt edition the author has ſufficiently expreſſed himſelf on the general intention and method of his work as to render it needless to dwell upon them here. To one point alone of detail is it adviſable he ſhould refer. This relates to the diſcrepancies which may be found occaſionally, between the manner in which the names of various Maſters and other perſons are ſpelt in quotations and that which is adopted in regard to them in the text. Such contraſts are due to the circumſtance that the writers quoted have choſen to ſpell particular names in a particular manner, and not to overſight on the author's part. The latter deemed it on the whole preferable and more juſt to allow all proper names to continue under the forms beſtowed on them by the writers from whom quotations are made.

September, 1876.

PREFACE TO THE FIRST EDITION.

THE preſent compilation—the work not deſerving any other title—was undertaken with a twofold purpoſe. In the firſt place, it was deſired to ſupply the Student of Ancient Prints with a ſyſtematic ſummary of our knowledge on a ſubject the literature of which had gradually become too extenſive and widely ſcattered to be available by every one at a moment's notice. Secondly, it was intended to furniſh the inexperienced collector with certain inſtruction which might be *practically* uſeful to him at the beginning of his career.

Leaving out of view ſuch early writers as Van Mander, Sandrart, Marolles, Chriſt and others; and taking Papillon and Heinecken (1766–1771) as ſufficient for our aim, it may be ſaid that the century paſſed ſince their time has been productive of much and important information on the ſubjects diſcuſſed in the following pages.

Well-known contributors to this literature are to be found among our own writers. The names of Strutt, Bryan, Ottley, Dibdin, Chelſum, Wilſon, Cumberland, Chatto, Sotheby, and of others, are familiar to moſt perſons, though but ſuperficially acquainted with archæology or art. But it is to Germany and France that we are indebted, not only for the chief ſyſtematic treatiſes, but for moſt of the monographs which relate to de-

ſcriptions of Ancient Prints. The works of Bartſch, Robert-Dumeſnil, Nagler, Ducheſne, Blanc, Paſſavant, and Delaborde, with the writings of Alvin, Heller, Galichon, Meaume, Parthey, and Weber, may be referred to in proof.

There is one drawback connected with iconography—common, it is true, to all knowledge obtained in recent years—viz. the literature of particular ſubjects and of Maſters is ſo widely ſpread through ephemeral publications as to render it frequently difficult both to know what has been written on any given topic, and to procure ſpecial information when we are conſcious that it exiſts. Fugitive tracts, reviews long demiſed, and out-of-the-way journals, are obtainable often only with much trouble, and ſometimes not at all. Such a library even as our own National one may not be able always to ſatisfy the wants of thoſe engaged in working out a particular ſubject.

The belief that under ſuch circumſtances a concentration in one volume of the knowledge commanded by the author relative to the Hiſtory of Engraving and of Ancient Prints, might be acceptable to a certain, though ſmall, circle of readers, likewiſe prompted to the preſent undertaking. It was ſuppoſed there exiſted both room and neceſſity for offering to ſuch as were deſirous of inveſtigating this department of art a manual and guide like the preſent. It was not forgotten that there might be found the works of Gilpin, Cumberland, and Maberly. But they were regarded as either too limited in range or out of date, or as not eaſily procurable, while the volumes of Ottley were too ponderous and expenſive to be generally available, even ſhould they be deemed adequate—which they could hardly be—to the objects in view. On firſt thought the Engliſh tranſlation of M. Dupleſſis' 'Merveilles,' etc. appeared to fulfil what was neceſſary, but after review of the queſtion it became apparent that there were topics with which the novice ſhould be ac-

quainted that had been left untouched by the French writer. The 'Print Collector' of Mr. Maberly came nearer to the author's firſt idea of his own undertaking than did either of the works mentioned. But thirty years had paſſed ſince it was written, and the book was not readily attainable. Though not commenſurate then with the purpoſe in hand, it is but right to ſtate that to Mr. Maberly's little treatiſe this volume is indebted for its general deſign as are its pages for ſome intereſting information.

Notwithſtanding the endeavours made to render the preſent 'Introduction' complete and ſatisfactory, as far as its ſcope permitted, it is not without miſgivings that it is placed before the public; not that much condemnation is expected from thoſe for whom it is eſpecially intended, viz. the ſuperficially informed on iconography and the inexperienced collector; but it is feared that the well-read iconophiliſt, who ſhould chance to examine it, may regard it with a more critical eye than may be advantageous to its reputation. The work might be condemned as a mere compilation, or as not containing anything that is new. To ſuch judgment the author would ſubmit, calling to mind, however, that ſince he wrote for the novice, and not for the experienced amateur,—an elementary guide, and not a hiſtory of original reſearches,—his volume may be, nevertheleſs, of ſervice to him who is about commencing the ſtudy of that department of art reviewed in its pages.

Except in one or two inſtances, the author has refrained from ſtrongly obtruding his own opinions, chooſing rather to hint and ſuggeſt them while offering the concluſions at which others have arrived. He has preferred, likewiſe, generally giving direct quotations with references, to weaving the judgments of various authorities into a web of ſuch uniformity as might force the whole to appear as though it were the weaver's own pro-

perty; by ſo doing he has both preſerved to others their due, and given to thoſe deſirous of further information a full knowledge of the ſources from which it may be ſupplied. If there is a point on which the author is ſatisfied with his labour it is this: 'Il eſt toujours utile'—wrote Orfila—'d'eſſayer de frayer la route quand-même elle ſerait imparfaitement tracée.' Should the pathway here opened out not be altogether ſatisfactory, it cannot be denied that the materials for its improvement have been liberally indicated.

In a work dealing ſo extenſively as the preſent with proper names—often Latiniſed and variouſly ſpelt even by their owners—with dates, titles, technical terms and numerical references, the occurrence of an occaſional error which may have eſcaped notice during correction of the preſs muſt be kindly forgiven. It is truſted, however, that not anything very ſerious in this reſpect will be found, but ſuch errors—as well obſerved by M. Cocheris in the preface to his tranſlation of the 'Philobiblon' of Richard de Bury—'ſont faciles à commettre et plus faciles encore à decouvrir.'

The reader may aſſume that in the *ſyſtematic* portion of the work the names, etc. of the Maſters are formally and correctly given, and generally after Nagler. In other parts conventional appellations and modes of ſpelling have been adopted occaſionally. Thus Albert Durer may be found written for Albrecht Dürer; Marc Antonio for Marco Antonio Raimondi, and ſo on.

Should the Latinity of a quotation—as at page 89, *e.g.*—be deemed peculiar, it may be taken for granted it is as it was found by the author.

It may appear that the term 'Ancient Prints' has been applied in ſome inſtances to productions of too recent a date to admit properly of the application. In ſtrictneſs, no doubt ſuch is the caſe; but as it was conſidered deſirable to bring under

notice Mezzotinto engraving, the origin of which cannot be ſaid to date before 1640 at the earlieſt, ſuch extenſion of the term was unavoidable. Illuſtrative examples of the proceſs in queſtion, executed before the completion of the firſt quarter of the eighteenth century, could ſcarcely be rejected.

It is adviſable to ſtate that when the contraction 'Bibl.' with its annexed number following a quotation, occurs in this work, it has reference to the 'Bibliography,' at the concluſion.

The capital letters B., W., R-D., followed by numerals, imply references to Bartſch, Wilſon, and Robert-Dumeſnil reſpectively.

Finally, to the valuable treatiſes of MM. Jackſon and Chatto, Bartſch, Nagler, Paſſavant, and Blanc in particular, the author deſires to acknowledge his great obligations.

TABLE OF CONTENTS

OF BOTH VOLUMES.

VOL. I.

CHAPTER I.

PAGE

On Engraving in Ancient Times 1

Among the Greeks and Romans 3
Among the Chineſe 9
Monumental Braſſes 11

CHAPTER II.

On Engraving in general from the beginning of the thirteenth to the fifteenth century 13

The Story of the Cunios 14
Playing Cards 17
Early Prints and Dates of Production . . . 22
Early Prints and Places of Production . . . 42
Paper 51

CHAPTER III.

On the various Proceſſes or Kinds of Engraving . . 55

Engraving on Wood 57
Engraving on Metal in Relief 73
Engraving in the 'Books of Hours' 81

PAGE

On the various Proceſſes or Kinds of Engraving (*continued*):

Engraving on Metal in Intaglio . . . 85
Etching 88
Engraving in Mezzo-tinto 92
Engraving in Chiaro-ſcuro 95
Impreſſions in Paſte 100

CHAPTER IV.

Advice on commencing the Study and Collection of Ancient Prints 104
Prices paid for Prints 110
Rare and curious Prints 115
Faſhions in collecting 120
Collecting Portraits 121
Collecting different 'States' 123
Shops, Sale-Rooms and Auctions . . . 124
Text-Books 126

CHAPTER V.

Introductory Remarks on the various Schools of Engraving . 128
Claſſification 129
Painters who have engraved 132
Engravers having Marks, Monograms, Cyphers, etc. . 135
'Unrecogniſed' Maſters 137
'Anonymous' Prints 137
Monograms and Cyphers 138
German and Italian Schools 140
Maſters of debateable poſition in the Schools . . 149

CHAPTER VI.

The Northern Schools of Wood-engraving from early time to Albert Dürer 152
The Buxheim St. Chriſtopher 153
The 'Bruſſels Print' 167

PAGE

The Northern Schools of Wood-engraving from early time to Albert Dürer (*continued*):

Early coloured Prints 175
Coſtume, etc. 177
Block-books 178
Pomerium Spirituale and Brothers of 'Common Lot' . 183
Speculum Humanæ Salvationis . . . 186
Block-books and early Cuts in the Britiſh Muſeum . 196
Book-prints 199
Nürnberg Chronicle 201

CHAPTER VII.

The Northern Schools of Wood-engraving from Albert Dürer to the Seventeenth Century 203

Illuſtrated by—

Albrecht Dürer and his ſchool; the Maximilian Circle.
Burgkmair, Schäufelin, Springinklee.
Broſamer, the Cranachs, Beham.
Baldung, Altdorfer.
Holbein, Lukas van Leyden.
Virgil Solis, J. Amman, Stimmer.
Van Sichem, Jegher.
Early French Books, the 'Books of Hours' of Pigouchet, Voſtre, Verard, and others.
Bernard Solomon.
Early 'Moral Play,' Caxton's Illuſtrated Works, Cranmer's Catechiſm, Coverdale's Bible.

CHAPTER VIII.

The Southern Schools of Wood-engraving . . . 257

Italy, Spain, illuſtrated by—

Early printed books with cuts.
Vavaſſore, Jacopo di Barbarj, Campagnola, Beccafumi, Franceſco de Nanto, Giov. B. del Porto, Domenico dalle Greche, Boldrini, Scolari.
Los Trabajos de Hercules, Regimento de los Principes.

CHAPTER IX.

PAGE

The Maſters of the ſtyle of Engraving termed 'Chiaro-ſcuro' . 266

Northern Schools, illuſtrated by—
Cranach, Baldung, Burgkmair, Wechtelin, Goltzius, Jegher.

Southern Schools, illuſtrated by—
Ugo di Carpi, Antonio da Trento, Nicolo, Andreani, Coriolano.

CHAPTER X.

Engraving on Metal 284

Ordinary Metal Engraving 287

Northern Schools, illuſtrated by—

The Maſters of 1446, 1451, 1457, 1464.
[illegible], or the Maſter of 1466.
The Maſter of the 'Garden of Love;' the Maſter of the School of Van Eyck or of 1480.
The Maſter of 'Boccacio.'

Germany—

Martin Schongauer, Iſrahel van Meckenen, Albrecht Dürer, Ludwig Krug, Aldegrever, Altdorfer, the Behams, Binck, Pencz, the Hopfers, Virgil Solis.

CHAPTER XI.

Ordinary Metal Engraving 325

Maſters of the Dutch and Flemiſh Schools, illuſtrated by—

Lukas van Leyden, Dirk van Staren, Cornelius Matſys, Lambert Suavius, the De Bryes, the Brothers Wierix.
Goltzius, I. Matham, Saenredam, Jacob de Gheyn.
The Sadelers, Scheltius and Boetius de Bolſwert, the Bloemarts, the Voſtermans, the Viſſchers, P. Pontius, Houbraken, De Goudt.

CHAPTER XII.

PAGE

Ordinary Metal Engraving 339

Maſters of the French and Engliſh Schools, illuſtrated by—

The Lyons' Maſter of 1488, Duvet, Couſin, Garnier, the School of Fontainebleau, the De Laulnes, Callot, Mellan, Morin, Nanteuil, Edelinck, Maſſon, the Drevets, Schmidt?

Geminus, the De Paſſes, Elſtracke, R. Payne, Delaram, the Hogenbergs, Hollar, Droeſhout, William Faithorne, ſenior, Marſhall, Gaywood, Cecil, Logan, White, Ravenet, Grignion, Dorigny.

Index to Proper Names in Firſt Volume . . . 359

Index to Subjects in Firſt Volume 368

Vol. II.

CHAPTER XIII.

Ordinary Metal Engraving 1

The chief Etchers of the Northern Schools, illuſtrated by—

Rembrandt, Van Dyck, Bol, Van Vliet, Livens.
Portraiture; Scriptural, Hiſtoric Compoſition . 7

Oſtade, Teniers, Bega, Duſart.
Genre, Domeſtic and Peaſant Life, Humour . 36

Paul Potter, Berchem, Karel du Jardin, Van de Velde, Roos, Stoop, De Laer, De Bye.
Animal Life 41

Claude, Both, Swanevelt, Waterloo, Ruiſdael, Everdingen, Weirotter.
Landſcape 45

Zeeman, Bakhuizen.
Marine Incident 55

CHAPTER XIV.

PAGE

On the Manière Criblée, etc. 57

'Dotted Prints' 57

Negative Impreſſions 73

CHAPTER XV.

The Southern Schools of Engraving on Metal.

Nielli and the Niellatori 76

CHAPTER XVI.

The Italian Schools with the exception of Marc Antonio and followers 92

Illuſtrated by—

The Florentine *buriniſts*, Baldini, Botticelli, Pollajuolo, Filippo Lippi, Verocchio, Gherardo, Antonio de Giunta, Robetta.

The Venetian, Paduan, Lombardian, Mantuan workers and others of Central Italy, as A. Mantegna, Zoan Andrea, Nicoletto da Modena, Giov. Ant. da Breſcia, Jacopo di Barbarj, Girolamo Moceto, Pelligrino da Udine, Marcello Fogolino, Benedetto Montagna, the Campagnolas, Leonardo da Vinci . . . 108

CHAPTER XVII.

Roman School and Marco Antonio Raimondi and followers . 130

Illuſtrated by—

Marco Antonio Raimondi, Agoſtino di Muſi, Marco Dente da Ravenna, Caraglio, the Maſter of the Die, Bonaſone, Enea Vico, the Ghiſis.

CHAPTER XVIII.

PAGE

The Chief Etchers of the Italian Schools 153

Illuſtrated by—

Parmigiano, Meldolla (Schiavone ?), Annibale Carracci, Guido Reni, Cantarini, Scarſello, the Siranis, Della Bella, Caſtiglione, Canaletto.

Joſe de Ribera 159

CHAPTER XIX.

Mezzo-tinto Engraving and Engravers 163

Illuſtrated by—

Ludwig Siegen von Sechten, Prince Rupert, Sir Chriſtopher Wren, Thomas of Ypres, Fürſtenberg, Von Eltz 163

The Vaillants, the Van Somers, the Verkoljes, Gole, Valck, Blooteling 176

J. Evelyn, F. Place, Sir R. Cole, Sherwin, Lutterel, R. Tompſon, Becket, Alex. Browne, E. Cooper, R. White, Johnſon, Williams, Lumley, W. Faithorne, junr., J. Smith, G. White, the Fabers, Simon . 178

Le Blon and followers 184

CHAPTER XX.

On the Examination and Purchaſe of Ancient Prints . . 188

CHAPTER XXI.

On the Conſervation and Arrangement of Prints . . 210

APPENDIX.

PAGE

A. Public Collections of Prints 229
B. Polytypage, Clichage 236
C. Certain terms 238
D. The Cambrai MS. of Jean le Robert . . . 239
E. Mezzo-tinto Engraving 241
F. The Behams 242
G. Jacopo di Barbarj and Altdorfer 243

A Chronological Table of fome of the more important events in the Hiftory of Early Engraving and Typography . 249

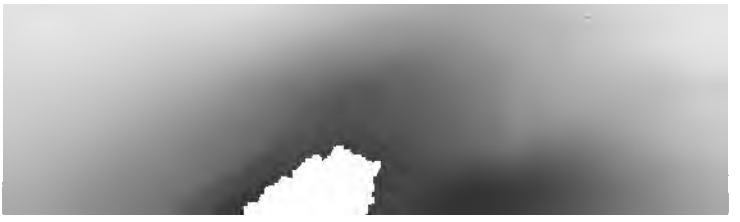
A Table of Monograms, Marks, and Cyphers . . . 257

Water-marks in Paper; Names, Marks, etc. of Collectors of and Dealers in Prints 261

Bibliography 279

Index to Proper Names in Second Volume . . . 295

Index to Subjects in Second Volume 302



ANCIENT PRINTS.

CHAPTER I.

ON ENGRAVING IN ANCIENT TIMES.

IF the ſtudent refer to the word ΓΡΑΦΩ, in his 'Liddell and Scott,' he will find it ſtated that the word implies 'in Homer only to GRAVE, ſcratch, *σήματα γράψας ἐν πίνακι*, having ſcratched marks or figures on tablets.' From *ἐν* and *γράφω* our term *engrave* is derived.

The queſtion may be aſked, How long has ſuch a proceſs of engraving, or ſcratching on tablets of ſome kind, been practiſed? It might be replied, From time immemorial—ſince it was made uſe of by Aholiab and Bezaleel in ornamenting the dreſs of Aaron: 'They made the plate of the holy crown of pure gold, and wrote upon it a writing, like to the engravings of a ſignet, HOLINESS TO THE LORD.' (Exod. xxxix. 30.) Reference might be made alſo to engraved metal plates which have been found in the coffins of mummies, and to the bronze vaſes, or *ſitulæ*, marked 5302-3, *et ſeq.* in the room of Egyptian Antiquities at the Britiſh Muſeum, a glance at which will afford ample illuſtration of the practice of engraving at a very remote period. In Mr. Salt's collection of Egyptian antiquities, there was a ſmall axe—probably a model—the head of which, tied, or rather bandaged, to the helve with ſlips of cloth, was formed of ſheet-copper. On this head certain characters were engraved in ſuch a manner

that, if the head had been inked and ſubmitted to the action of the rolling-preſs, impreſſions might have been obtained as from a modern copper-plate. On reference to the 'Hiſtory of Wood Engraving' by Meſſrs. Jackſon and Chatto (Bibl. 38), full illuſtration may be found of the uſe, among the early Egyptians, of ſtamps of wood having hieroglyphic characters rudely cut in *intaglio*; alſo of the employment, by the Romans, of ſtamps of braſs having letters hollowed or cut into the metal. Herodotus, alluding to a period about five hundred years before the Chriſtian era, writes,—

'Ariſtagoras (who was a native of Cuma) exhibited to the King of Sparta a tablet or plate of braſs, on which was inſcribed every part of the habitable world, the ſeas and the rivers—in other words, Ariſtagoras had in his poſſeſſion a metallic map.' (Ure's 'Dictionary.')

In India, likewiſe, engraving on metal plates was practiſed long prior to the Chriſtian epoch. It was there cuſtomary to ratify grants of land by deeds of transfer traced on copper. A copy, with a tranſlation in Engliſh, of ſuch a relic is given by Mr. Williams in the firſt volume of the 'Aſiatic Reſearches,' p. 123.

That the ancient Greeks and Romans were accuſtomed to engrave metal, is proved by a particular ornamentation of certain *pateræ*, and like utenſils which have come down to us. In the cabinet of Roman Antiquities at the Britiſh Muſeum, the caſe of the Mirrors contains ſome very beautiful examples of engraving on metal. We would inſtance particularly No. 1, the mirror having the Birth of Minerva worked on it. Here, the rich varicoloured patina, or oxydation, has the power to make quite a picture of the deſign. Mirror No. 16 has a fine engraving of Hercules, aided by Minerva, attacking the Hydra; and the adjacent mirrors, Nos. 17 and 18, are well worthy of remark. But it may be that pre-eminence ſhould be given to Mirror 20 in caſe D, on which is a rich engraving of Menelaos ſeizing Helen at the ſhrine of Aphrodite. Cloſe to No. 20 is a votive diſc which ſhould not be overlooked. The metal thus ornamented often received a kind of enamel or *nigellum* within the engraved lines, the producers of ſuch work among the Romans being called

cruſtarii; their ſhops, *tabernæ cruſtariæ;* and Pliny praiſes Teucer and Pythias in particular, as able practiſers of the art. (Janſen, Bibl. 39.)

The Greeks and Romans engraved laws, treatiſes, contracts, and other important documents on metal plates; it is ſtated that a fire which broke out in the Capitol during the reign of Veſpaſian, deſtroyed above 3000 bronze muniments of the above deſcription. (Traité de Diplomatique, t. i. p. 451.) Dr. Dibdin remarks (Bibliographical Tour, vol. iii. p. 455), that he ſaw in the Imperial Library at Vienna a *Senatus conſultum de Bacchanalibus coercendis*—a ſort of police ordonnance on a metal plate ſuppoſed to have been hung up in ſome of the public offices at Rome nearly 200 years before the birth of Chriſt.

At one time the Roman ſlaves were branded by means of metal ſtamps. By an early law of Conſtantine this practice was aboliſhed, and inſtead was ſubſtituted an engraved metal-plate attached to the collar uſually worn by the ſlave. Fabretti (Inſcrip. 522) gives the following inſcription as taken from an engraved bronze plate,—

TENE ME QUIA FVG-ET REBOCA ME VICTORI-
ACOLITO
A DOMINICV CLEMENTIS,

i. e. 'Hold me faſt, for I am a runaway, and return me to Victor the Acolyte of the *dominicum* of Clement.' (Dublin Review, Oct. 1871.)

Sir Charles Eaſtlake, in his 'Materials for a Hiſtory of Oil Painting' (vol. i. p. 149), referring to the *encauſtic*, or burning-in method of painting, practiſed by the ancients, writes,—

'The proceſs, according to the words of Pliny, was not originally reſtricted to wax-painting, but comprehended the engraving, by means of encauſtic, of outlines on ivory and other ſubſtances with a metal point. In this inſtance, again, the expreſſion need not be taken literally; forms burnt on ivory could not have been very delicate works of art. It may rather be ſuppoſed that the outlines firſt drawn on waxed ivory (for the facility of

correcting them where neceſſary) were afterwards engraved in the ſubſtance, and that the finiſhed and ſhadowed deſign was filled in with one or more colours, being ultimately covered with a wax varniſh by the aid of heat. Works ſo produced muſt have reſembled the *nielli*, or on a ſmall ſcale the *ſgraffiti*, of the Italians, and were no doubt quite as excellent.'

Ducheſne and others have ridiculed the notion of ſeeking the origin of engraving in ſuch operations of the ancients as we have mentioned, regarding the workmen of old rather as carvers and chaſers than as engravers. It muſt be admitted that the terms uſed in the Moſaic writings, *e.g.*, apply equally well to carving and chaſing as to engraving, and that many of the metal repreſentations of the hieroglyphic figures and taliſmans of the ancient Egyptians, found in the coffins of mummies, would be better regarded as carvings in relief, though in ſome caſes the flat part or ground of the relief, with the lower edges and back of it, are ornamented with figures and ſymbolic characters executed with a 'graver' only. But an examination of ſome of the Roman antiquities to which we have referred will ſhow, we believe, that the term 'engraving,' ſo far as its ſimple denotation goes, is as fairly applicable to their ornamentation as it is to that which receives it at the preſent day. In Strutt's Dictionary (Bibl. 67) may be found a repreſentation of an ancient Etrurian *patera*, and part of a ſheath for a ſword or dagger, brought from Italy by Sir W. Hamilton. Of the former the author writes,—

'It has every external mark of great antiquity, and the mixed manner of workmanſhip which appears upon it, conſiſting of carving and engraving, Homer and Heſiod ſeem to have been well acquainted with. . . . The figures [on the ſheath] are exceedingly rude, and ſeem to indicate the very infancy of the art of engraving, for they are executed with the graver only upon a flat ſurface, and need only to be filled with ink, and run through a printing-preſs (provided the plate could endure the operation), to produce a fair and perfect impreſſion.'

M. D'Ankerville, who drew up a deſcriptive catalogue of Sir W. Hamilton's collection, obſerves, in reference to a ſuppoſed impreſſion ſo taken, that it—

'Would certainly be the moſt ancient of all that are preſerved in the

collections of the curious, and demonstrate to us how near the ancients approached to the discovery of this admirable art. . . . We may, indeed, say, that they did discover it, for it is evident, from the valuable relic of antiquity before us, that they only wanted the idea of *multiplying representations* of the same engraving.'

Direct impressions from the earliest engraved metal plates that we are aware of are those which were taken from the *corona luminaria* of F. Barbarossa in the Cathedral of Aix la Chapelle. This lustre was executed during the third quarter of the twelfth century, and some of its ornamental and engraved pieces have been made to yield impressions of great interest. These will be further alluded to when we treat of the *Manière Criblée* (vol. ii.).

At page 90 of Mr. Singer's treatise (Bibl. 65), may be found what he designates 'impressions from some of the original stamps' of metal in use among the Romans. Mr. Chatto states, however, that these illustrations are only 'impressions copied from stamps' similar to those he himself has given. (Bibl. 38, p. 9.)

In the remark of M. D'Ankerville, that the ancients 'wanted only the idea of multiplying representations' from the one engraved metal plate, lies the point of the question before us, viz. the essential difference between what we now term engraving and a process often practised by the ancients. They made the first step; but then they halted. They were arrested by an obstacle, which was not surmounted until many centuries after their time, and hence engraving in the present acceptation of the term cannot be said to have been practised by them.

The word 'engraving' now very generally implies something far beyond its simple denotation. It connotes in addition, in the greater number of cases, that such 'scratching or cutting into tablets,' blocks, or plates, be done for, or be capable of being readily applied to, the purpose of yielding upon a more delicate texture, or on fabrics like parchment and paper, facsimile impressions in some ink or colour of the original design worked out on the tablet. It is true that we speak of having our names 'engraved' on silver spoons, door-plates, &c.; of 'engraving' complimentary addresses,

and dedications on preſentation ornaments, and we 'engrave' monumental braſſes. Theſe we do without intending or expecting that ſuch engravings will be uſed for the purpoſe of producing impreſſions on any other ſurfaces. For ſuch purpoſe, no doubt, they could be employed under certain conditions, but it was not intended that they ſhould be ſo uſed when the metal was inciſed.

Should it be aſked how long engraving has been practiſed for the purpoſe of giving off an impreſſion in black or colour to another and more yielding ſubſtance than that which has been engraved — the anſwer muſt be guarded. That the ancients engraved in the one ſenſe of the word, we are certain; whether they ever engraved in its other and modern meaning, is perhaps ſcarcely doubtful. They did not—moſt perſons would anſwer—and they uſed ſuch of their engraved tablets as were in the guiſe of either *intaglio* or relief ſtamps, to produce ſolely a *change of form* by indentation in another object, and not as charged with ink or colour, for the purpoſe of ſtamping parchment, ſuch kind of paper as then exiſted, and other like ſubſtances little or not at all capable of marked and permanent indentation. But *all* are not of this opinion.

'It would certainly be very difficult,' writes Mr. Chatto, 'if not impoſſible, to produce a piece of paper, parchment, or cloth, of the age of the Romans, impreſſed with letters in ink or other colouring matter; but the exiſtence of ſuch ſtamps as the preceding—and there are others in the Britiſh Muſeum of the ſame kind, containing more letters of a ſmaller ſize —renders it very probable that they were uſed for the purpoſe of marking cloth, paper, and ſimilar ſubſtances with ink, as well as for being impreſſed in wax or clay.' (Bibl. 38, p. 9.)

Deleutre affirms, and his German tranſlator Feſter ſupports the affirmation (ſee Dr. R. F. Bock's Eſſay in Weigel's work, Bibl. 70), that the Eaſtern nations of old were acquainted with the proceſs of impreſſing from wooden blocks deſigns in colour on ſtuffs, cloths, and analogous fabrics, and that the Ptolemys founded in Alexandria extenſive workſhops for this purpoſe. But we may aſk, with Bock, who or what are the authorities for ſuch ſtatements?

We know from a paſſage in Quintilian that the Romans were acquainted with the method of tracing letters by means of a piece of thin wood, in which the characters were pierced or cut through on a principle like that on which the preſent art of ſtencilling is founded. But M. Firmin Didot expreſſes the opinion that it is juſt poſſible the Romans went ſo far as to employ—tentatively at leaſt—the proceſs of graving in relief for the purpoſe of multiplying the portraits of eminent men. Such a proceſs was known, ſays M. Didot, to the ancients, and was employed by them in the production of the painted cloths, common to the Orientals from great antiquity. M. Didot further ſuggeſts, however, that their procedure may have had—

'Some analogy to that which the Chineſe formerly employed to reproduce in a very ſimple manner the portraits of their ſovereigns and celebrated men, viz. the graving in *intaglio* on a poliſhed ſurface, generally on ſtone, the contours of the forms, and then covering the ſurface with a black tint in ſuch a way that the hollows graved in the ſtone remained untouched by the ink, and were thus enabled to appear *white* on the paper.' (Bibl. 18, col. 9.)

The promptings to theſe ſurmiſes may be found in an alluſion of Pliny (Hiſt. Nat. lxxxv. c. 2) to a certain invention of Varro, by which the latter could multiply the portraits of illuſtrious perſonages, reproducing them in his book* of *Imagines*, ſo that they could become one as it were with it ('ut præſentes eſſe ubique et *claudi* poſſent'). As M. Didot remarks, it is greatly to be regretted that Pliny did not give us a ſimple deſcription of Varro's proceſs, inſtead of treating us to the pompous praiſes he ſo laviſhly beſtows on it. For, continues M. Didot,—

'To be able to reproduce in great number theſe portraits of ſeven hundred perſonages, and inſert them in books, Varro muſt have had recourſe to impreſſions, either from "relief" (wood-engraving?) or from "in-

* The *books* of the ancients were 'rolls,' until the ſquare form like that of our own books was introduced. The period which may be aſſigned for the general adoption of the ſquared form for certain books at firſt diſtinguiſhed as *libri quadrati* is probably not earlier than that of the fourth century. (Noel Humphreys' 'Hiſtory of Printing.') (Bibl. 36.)

taglio" (copperplate or niello?) But impreſſing from the latter would offer ſtill more difficulty than doing ſo from graving in relief. In fact, impreſſing from *intaglio* neceſſitates very powerful preſſure, and this would have cruſhed the texture of the papyrus. . . . The ſkins of animals or cloth would have offered likewiſe more difficulties to this kind of impreſſion than they would have oppoſed to that from relief. Notwithſtanding all the admiration of Pliny for the proceſs in queſtion, it would appear that the difficulties attendant upon its execution ſoon cauſed it to be abandoned, as it is not alluded to by any one afterwards. If the ſubſtances intended to receive the impreſſions had poſſeſſed the advantages offered by our papers this *wonderful* procedure would have been perpetuated in books, ſince we are aware of the paſſionate taſte of the Romans for all that related to the fine arts and letters, as well as for the reproduction of the likeneſſes of the illuſtrious perſonages who were dear to them.' (Op. cit.)

M. Quatremère de Quincy has broached the opinion that theſe portraits had been engraved on ivory, impreſſions from which were obtained afterwards by the uſe of the cylinder, while M. Leon Delaborde unheſitatingly refers them to the medium of ſtencils. On the other hand, M. Letronne conſiders the eulogy of Pliny relates ſimply to the novel idea of Varro, of uniting together in his works the lives of illuſtrious men, which until then had remained hidden in the libraries. (See Note 75, p. 15 in Leon Delaborde's 'Débuts de l'Imprimerie à Mayence et à Bamberg, &c.' Paris, 1840.)

In reference to this matter, Mr. Chatto thinks that the grounds for the conjecture of Varro having invented a proceſs analogous to *our* engraving,—

'Are extremely ſlight, and will not without additional ſupport ſuſtain the ſuperſtructure which De Pauw—an ingenious gueſſer, but a ſuperficial inquirer—has ſo plauſibly raiſed. A prop for this theory has been ſought for by men of greater reſearch than the original propounder, but hitherto without ſucceſs.'

The point in queſtion is decided in the negative by Rode, Böttiger, and Fea.

Though it would be difficult to offer any ſatisfactory proofs of the ancient Egyptians and Romans having practiſed an opera-

tion like that which we now underſtand as engraving, it is thought by ſome that the Chineſe exerciſed the art, at leaſt ſo far as their method might correſpond to that which gave riſe in the fifteenth century to what we know as Block Book printing or Xylography. Klaproth, in his treatiſe on the Compaſs, ſtated that, in 932 A.D., it was propoſed to the Academy Konetſen-Kien, 'to reviſe the nine-king or canonical books, and to cauſe them to be engraved on blocks, in order that they might be printed and ſold;' but it was not until 952 A.D. that the engraving of the 'nine-king books' was accompliſhed. Other writers have gone far beyond Klaproth, and maintained that the art of wood-engraving had been practiſed in the reign of the renowned Emperor We-wung, who flouriſhed 1170 years before the birth of Chriſt; while others have affirmed that not only the xylographic, but the lithographic art was known more than 1600 years ago, and that Marco Polo brought theſe arts with him on his return from China to Venice in the year 1295. But though the more extreme views here mentioned are on a level with thoſe which aſcribe the practice of engraving — as we now underſtand it — to the Egyptians and Romans, there appears to be fair warranty for believing that it was in uſe by the Chineſe at leaſt as early as the ſixth century A.D. If reference be made to the 'Athenæum' for January 8, 1870, further illuſtration of this part of the queſtion may be found baſed on the reſearches of MM. Staniſlas Julien and Champion. The latter authorities exceed Klaproth's ſtatements, and if what they ſay be true, engraving on wood in China for the reproduction of text and drawings is of very ancient date.

'It appears indeed that it was already known and in uſe before the year 593, for in that year the Emperor ordered certain things to be printed without anything being ſaid about the art being new.' (Op. cit.)

But Chineſe inventions and chronology are, like the myſteries of the Egyptians, difficult things to deal with ſatisfactorily; hence we may leave without much loſs a territory on which it is ſo hazardous to tread, referring thoſe deſirous of further information to the treatiſe of Singer (Bibl. 65, p. 77, *et ſeq.*).

Could it be proved that the ſignatures under the form of mono-

grams of the Carlovingians, of Pope Adrian the Firſt, and of other perſons, were executed really with ſtamps of wood, and not with ſtencil plates, as were the ſignatures of Juſtin and Theodoric, nor with the pen, as appears probable to Paſſavant (Bibl. 56, vi. p. 17), we might believe that the art of producing impreſſions by means of engravings on metal and wood was known at any rate in the ſeventh century. But there is wanting ſatisfactory evidence that ſuch was the caſe, nor have we any until much later, when we find ſuch ſtamping was employed for the ſignatures of princes, and was practiſed by the notaries of Italy and Germany from the thirteenth to the ſixteenth centuries.*

We know from the extant will of Charlemagne that he poſſeſſed plans of Rome, of Conſtantinople, and of three parts of the world, engraved on ſilver, but we have not any evidence to ſhow that impreſſions were ever taken from theſe plates. If the ſtatement of Liebenau, quoted by Paſſavant, vol. i. p. 18, be accepted, it muſt follow that impreſſing from engraved ſtamps was in uſe in the twelfth century.

'I have diſcovered,' writes Liebenau to Boehmer, in the continuation of the Necrology of Einſiedlen (Cod. N. 305), 'that Frowin, at the time he wrote there had eſtabliſhed the firſt printing-office known, by which I mean to ſay that he there executed initials with the aid of ſtamps. I cannot tell whether the fact be recorded that this art was already practiſed in the twelfth century. I had already ſurmiſed that it was from the inſpection of a great number of MSS. of Engelberg, in which all the initials reſemble each other, even in their moſt trivial details, and where their ſize is not in proportion to the reſt of the writing, an F, for example, being too large for the other letters.

In ſupport of Liebenau's views, Paſſavant refers to archives of the fifteenth century as often having ſeals engraved on wood in lieu of ſeals of wax. Heller, in his 'Geſchichte der Holzſchneide-Kunſt' (Bibl. 31), gives a copy of the ſeal of the Rector of St. Maurice at Augſburg, of the date 1407, which is by ſome critics aſſerted to be evidently an impreſſion from either engraved metal or wood: Murr believes it to be from the former. The ſubject of immediate intereſt, here, however, is the fact of

* See Delaborde's 'Débuts de l'Imprimerie à Mayence et à Bamberg,' p. 15.

impreſſions in black having been obtained from deſigns cut on other ſurfaces at an early period, irreſpective of the nature of the material on which the deſigns were engraved. Of ſuch impreſſions Aretin, as far back as 1801, publiſhed facſimiles of ſeveral which he had met with in the convents of Bavaria.

About the commencement of the thirteenth century a ſomewhat mixed method of engraving, in which the forms were indicated by intagliate and relief work, according to circumſtances, was practiſed on metal plates known as Monumental Braſſes and Slabs. The metal employed was termed *latten*, *laten*, and *laton*, and appears to have been a compound, ſomewhat reſembling braſs, but far more durable and coſtly than that alloy. It was manufactured excluſively on the Continent, previous to the middle of the 17th century, and from thence imported into England (Boutell).

The Pays-bas and England particularly were famous for theſe ſepulchral ornaments. The earlieſt recorded example in this country has now diſappeared. It was the braſs of Simon de Beauchamp, Earl of Bedford, of the year 1208, and was placed at the foot of the high altar of St. Paul's Church at Bedford. The moſt ancient ſpecimens exiſting when Mr. Boutell wrote (Bibl. 8), were the braſſes of Sir John D'Aubernoun, A.D. 1277 (5th of Edward I.), and of Sir Roger de Trumpington, A.D. 1289. Authentic records, from 1208 to 1289, exiſt of ſeveral braſſes now no longer to be found. After the cloſe of the thirteenth century braſſes rapidly increaſe in frequency, but the earlier examples offer a higher degree of artiſtic excellence than do the ſpecimens of a later date.

Theſe old monumental plates were cut with the graver, the ſhadows being expreſſed by lines or ſtrokes, ſtrengthened in proportion to the required depth of ſhade, occaſionally croſſed with other lines a ſecond or even a third time, preciſely in the ſame manner as a copper-plate is engraved that is intended for giving off impreſſions. Whether the latter were ever taken from the braſſes by the artiſts who executed them it is not poſſible to aſcertain. It ſhould, however, Mr. Boutell remarks,—

'Be borne in mind that "braſſes," to be available as engraven plates for printing, require to be in the ſtate in which we now generally find them,

having, that is to ſay, their inciſed lines clear and open for the reception of the printer's ink, whereas originally the work was conſidered to be incomplete until the lines were filled with ſome black or coloured compoſition, and thus before leaving the artiſt's hands in the firſt inſtance, theſe engravings were reſtored to an unbroken uniformity of ſurface, and, conſequently, while in that ſtate, they were deprived of their faculty of producing impreſſions.'

In the modern practice of taking rubbings from ſepulchral ſlabs, the bright parts in relief of the plate anſwer to the dark marks of the heel-ball on the paper.

CHAPTER II.

ON ENGRAVING IN GENERAL FROM THE BEGINNING OF THE THIRTEENTH TO THE FIFTEENTH CENTURY.

LEAVING the doubts and difficulties of ancient times, let us place ourſelves at the end of the twelfth, or at the commencement of the thirteenth century, and conſider whether we poſſeſs any poſitive data which prove when engraving was firſt executed for the *purpoſe of yielding impreſſions*; and if we do not, what, let us aſk, is the earlieſt period at which we are certain that ſuch engraving was practiſed? It muſt be at once admitted, that although we are juſtified in believing the art was followed between the early date—preſently to be alluded to—at which we know engraving was employed, and the period included in the previous chapter, yet we cannot exhibit the actual dates of the production of ſuch examples as appear to warrant this belief. Able men have ſought, with much ingenious reaſoning, to date definitely various examples which they conſider link the time of ſurety to that of unreſolvable doubt; but, after all, they have left the matter in each individual caſe one of opinion only. All we are ſure of is, that the earlieſt print which has come down to us with a date attached to it bears that of the year 1423. This print is the one well known from facſimiles and reduced copies as the 'Buxheim Saint Chriſtopher.' It is true there does exiſt another woodcut —the 'Bruſſels Print'—which has an earlier date (viz. 1418) marked on it; but as there are doubts as to whether there has not been ſome tampering with the inſcription, we leave this example out of conſideration for the preſent. Of this print, as alſo of the Saint Chriſtopher, we ſhall have preſently much to ſay.

Here, then, in 1423, we have a veritable ſtarting-point. But

are there not any prints exiſting which were executed before this time? There is much reaſon to believe there are, nevertheleſs we cannot name the exact dates when they were produced. We may think we hold a chain which connects 1423 to 1200, but of the ſtrength and character of its links we are very uncertain.

There have been ſeveral archæologiſts who have looked with leſs ſuſpicion on the data we poſſeſs, and have ſought to determine a definite connexion between the two periods mentioned. A remarkable attempt to antedate before the fifteenth century the practice of engraving is that known by the title of 'The Story of the Cunios.' It owes its origin to Papillon, a wood-engraver of ſome repute, and writer on his art, who brought it forward in his 'Traité de la Gravure en Bois,' 1766, vol. i. p. 89. According to the ſtrange account therein given, he was, when a young man, engaged with his father in papering the rooms of a Swiſs captain of antiquarian habits. Having got into converſation with the latter, Papillon was ſhown by him ſome old books containing the 'chivalrous deeds in figures of the great and magnanimous Macedonian King, the courageous and valiant Alexander.' The work was dedicated to Pope Honorius IV., by its authors, Alexander Alberic Cunio, Knt., and Iſabella Cunio, twin brother and ſiſter. The 'figures,' Papillon was informed by his antiquarian friend, had been 'executed in relief with a little knife on blocks of wood ſmoothed and joined together.' There were eight prints and a *cartouche*, or ornamented title-page. The figures were conſidered to have been fairly deſigned, and, though ſomewhat Gothic in feeling, well characterized and draped. The impreſſions were on rather brown paper (*papier bis*), and printed off in pale 'Indian blue,' apparently by means of gentle friction with the hand on the back of the paper. Such text as there was ſeemed to be in bad Latin or ancient Gothic-Italian, and had been coarſely engraved on the ſame blocks.

Pope Honorius IV. is ſtated by ſome authorities to have ſat two years only—1284, 1285—in the papal chair, while others aver that he wore the triple crown from 1285 to 1287. Now ſince no one elſe ever heard of ſuch a book as this illuſtrated volume of the achievements of Alexander, dedicated to Honorius, and, as Mr. Chatto obſerves, not any mention is made of ſuch a work by

any old writer, and as no other copy has been diſcovered in any of the libraries of Italy, the ſole evidence of its ever having exiſted is the account given of it by Papillon. Nevertheleſs, Ottley, Singer, and the author of the article Wood Engraving in the 'Encyclopædia Metropolitana,' though admitting the uncertainty connected with the ſtory, regard the latter with favour, while Heinecken, Huber, and Bartſch, turn away from it, and Chatto treats it with contempt. Mr. Ottley's words are :—

'The objections which oppoſe themſelves to our belief of this ſtory are, it muſt be allowed, ſufficiently formidable in their appearance, but they are not concluſive or unanſwerable . . . in all probability the romantic ſtory of the two Cunios, as recorded by Papillon, is, in the main, true.'

Cumberland (Bibl. 14, p. 43) is 'inclined to afford entire credit to the narrative, however extraordinary.' M. Ph. Berjeau alludes (Bibl. Pauperum Fac-ſimiled, p. 12) to the Cunio ſtory as 'probably perfectly true, and would carry back the firſt attempt of wood-engraving in Italy to 1285, about the time when Luger was *formſchneider* in Nördlingen.' On the other hand, Lanzi conſidered the tale to be 'mixed up with ſo many aſſertions to which it is difficult to give credit' that he declined to beſtow on it further conſideration.

Zani thought it poſſible the xylographic productions of the Cunios might yet be found in the Library of the Vatican, and that reſearch ſhould be made there; while Paſſavant, though not giving Papillon's account any decided ſupport, does not — ſo it ſeems to us — abſolutely doubt its veracity, for when alluding (vol. i. p. 128, note) to certain fragments of tapeſtry recently found deſcribed by Keller as of the thirteenth century, and as repreſenting, by means of impreſſions from wooden blocks, ſcenes from the ſtory of Œdipus, he obſerves :—

'This diſcovery, a knowledge of which we have only recently acquired, is of a character to re-direct our attention to the ſtory of the Cunios by Papillon . . . . it is remarkable that the ſubjects now before us are like the others drawn from ancient Grecian hiſtory, that they are accompanied by inſcriptions, and that they owe their origin to Upper Italy; and

though we perfectly agree with Zani in his doubts concerning the authenticity of the ſtatements of Papillon, it has ſeemed right to draw attention to the coincidence, ſo that it may induce to further reſearches in connexion with a point ſo intereſting in the hiſtory of early wood-engraving in Italy.'

Mr. Noel Humphreys, in the Appendix to his 'Hiſtory of the Art of Printing,' writes,—

'I have met with ſome evidence that the old French hiſtorian of wood-engraving had fair grounds for his aſſertions regarding the exiſtence of ſuch a work as the one he deſcribes and which he aſſerts that he actually ſaw. After weighing all the facts and probabilities of the caſe, I muſt confeſs that I arrived at the concluſion that M. Papillon's judgment had been ſadly at fault in aſſigning the work in queſtion to the thirteenth century, even if his memory had not deceived him as to its exiſtence. I have, however, ſince the firſt iſſue of this work, ſeen a letter from a well-known bibliophile of Moſcow, in which he ſtates that on reading in my work the account of the woodcuts deſcribed by Papillon, he referred to a memorandum-book kept during a tour in 1861, and found that on the 9th of September in that year he had ſeen in Nuremberg, in the poſſeſſion of the antiquary Herdegen, ſeven pages out of the eight deſcribed by Papillon, for which M. Herdegen aſked a very high price. The ſame letter contains an intereſting account of a xylographic block diſcovered in Spain, and from which impreſſions had been recently taken, the execution of the block being aſſigned on pretty ſure grounds to the year 1232.'

When firſt we read the above we felt quite giddy.

To Firmin Didot, Papillon's account is but a '*recit romaneſque;*' and while remarking on the refutation, '*fort et long*,' of it by Jackſon and Chatto, he obſerves that theſe critics have forgotten the chief objection to the ſtory, viz, that in 1284 paper was not manufactured at Ravenna, nor anywhere elſe in Italy.

'The firſt papers made in Italy, France, and Germany, were remarkable for their whiteneſs. In fact, as the manufacture was then very reſtricted, rags of the fineſt fabrics alone were employed. This paper (of Papillon) of a grey tint, could it have come from China? It is not impoſſible, for Marco Polo, who travelled in China and Perſia in 1278, alludes at this epoch to a kind of bank-note made with paper from the

mulberry-tree. But had Papillon really ſeen theſe prints this fact would have ſtruck him, and ſurely he would have alluded to it in the long deſcription which he gives concerning printing in China, and of the paper there manufactured.' (Bibl. 18, col. xi.)

The ſtory of the Cunios has, we think, received its death-blow at the hands of Mr. Chatto, independently of the matter of the paper, which latter might have been, it muſt be fairly allowed, of cotton, though not of linen. Conſidering that Papillon had been once inſane, we abide by that writer's concluſion. He ſums up a careful analyſis of the argument in ſtating that upon 'this queſtion, affirmed by Papillon, and maintained as true by Zani and Ottley, contemporary authorities are ſilent, and not one ſolitary fact bearing diſtinctly upon the point has been alleged in ſupport of Papillon's narrative.'—(Bibl. 38, p. 39.)

Playing Cards.—The hiſtory of Playing Cards has been appealed to by ſome writers as ſhowing that the introduction of theſe agents into Europe before the fifteenth century would almoſt neceſſarily involve the coetaneous practice of wood-engraving. Cards could never, ſay they, have become *general* in any European country until engraving was had recourſe to in their manufacture, as the time and labour required to deſign and colour them by hand, muſt have rendered them too expenſive a ſource of amuſement, except for the more opulent claſſes of ſociety, and conſequently would have acted as a prohibition againſt their common uſe.

A general opinion has prevailed ſince the time of Covelluzzo (*obiit* 1480) that playing-cards had their origin in the Eaſt, and that the Saracens or Arabs introduced them into Europe by way of Spain. Some perſons have looked to Egypt, ſome to India, others to China, as the particular locality of their ancient ſource. The Gipſies alſo have been conſidered as having brought them with them from the Eaſt for the purpoſe of divination or fortune-telling. The Oriental origin of cards has been diſputed, however, and their European one maintained, Italy being regarded as their birth-place. It is not our intention to diſcuſs this topic here, as the entire ſubject of playing-cards has been treated by the author

in another volume,* to which the reader is referred for abundant details.

Suffice it now to ſay, that as far as can be made out, playing-cards made their firſt appearance in Europe and in Italy probably about the year 1350, though it muſt be admitted direct proof is wanting to eſtabliſh their uſe before 1379, when they ſeem to have been known to the Italian *Condottieri*. But their *poſitive* hiſtory does not begin before the year 1392, the date of the record of the production of the ſo-called 'Gringonneur,' or 'Charles the Sixth's' cards.

In 1418, 1423, and 1435, card-makers and card-painters were recorded in the civic archives of Nürnberg. Before 1463 cards were not only known and imported into England, but were moſt likely made here, and by 1484 they formed a common amuſement at Chriſtmas time, at leaſt among the richer claſſes.

The moſt ancient cards which have come down to us are generally conſidered to have been the work of the hand, and may be regarded ſomewhat in the ſame light as are the productions of the *Miniatori*. As to the mode in which the cards of the enſuing epoch were produced there are differences of opinion. Though it be admitted that cards were in uſe and well known in Germany before the date of the St. Chriſtopher (1423), or that, as Lacroix obſerves, 'in the interval between 1392 and 1454 means had been diſcovered of making playing-cards at a cheap rate, and of converting them into an object of commerce,' it is not by any means clear how theſe cards were produced. In other words, we are not ſure that they were firſt engraved on wood-blocks or metal plates, from which impreſſions were taken afterwards.

According to Mr. Chatto, the oldeſt cards he had ever ſeen, and which appeared to be of date as early as 1440, had evidently been executed by means of ſtencils. Theſe cards we have frequently examined, and we accord in Mr. Chatto's opinion. The full evidence of this method of production is apparent only when the cards themſelves are examined, ſince the facſimile repreſentations of them which have been publiſhed are far from affording it. Merlin doubts (Bibl. 90, pp. 68, 69) whether the early cards mentioned by Singer, Stukely, and Chatto, have been

* A Deſcriptive Catalogue of Playing and other Cards in the Britiſh Muſeum. Printed by order of the Truſtees. London, 1876.

executed in the manner ſtated. So far from doubting that early playing-cards, and early wood-cuts ſo called, were frequently ſtencilled, we believe that we poſſeſs examples of both thus produced in our cabinet.

The old French cards, known as the 'Courſube' cards, and the cards of Charles the Seventh, the outlines on which are undoubtedly from wood-blocks, are conſidered by Chatto not to be earlier than A.D. 1480, though others have aſſigned them to about 1425. Paſſavant admitted that he was ignorant of any examples of the fourteenth century, whether derived from ſtencils or wood-blocks; the oldeſt cards he had ſeen belonged to the firſt half of the fifteenth century, and were from ſtencils. The cards of the Royal Cabinet at Berlin, and of the Ambraſian collection at Vienna, are ſuppoſed to be from engraved wood-blocks, the impreſſions having been afterwards painted. They belong to the fifteenth century.

'As there are no cards,' writes Mr. Chatto, 'engraved on wood, to which ſo early a date as 1423 can be fairly aſſigned, and as at that period there were profeſſional card-makers eſtabliſhed at Augſburg, it would appear that wood-engraving was employed in the execution of Helgen (Saints of the claſs of prints to which the St. Chriſtopher belongs), before it was applied to cards, and that there were ſtencilled cards before there were wood-engravings of Saints." (Bibl. 11, p. 87.)

While Breitkopf, Ottley, and Merlin agree with the opinion that engraving on wood was applied to the production of popular imagery before it was to that of cards, Heinecken and others aſcribe the invention of the art itſelf directly to the neceſſities the production of playing-cards entailed.

Lacroix ſomewhat vaguely attributes the earlieſt engraved cards to *circa* 1420–1440, while Planché aſſigns them, as illuſtrated by the Courſube examples, to about 1460, or 'cloſe upon that date.'

Among the rarer and more valued *incunabula* of the copper-plate engravings of Italy are fifty pieces of emblematic figures with their attributes, known as a ſeries to iconophiliſts as the Tarocchi of Mantegna, Carte di Baldini, Early Venetian Tarots, &c. The earlier verſion of the ſeries is thought to have been executed.

about the year 1470. In a fine and perfect ſtate, it is extremely rare and coſtly; M. Galichon's example ſelling in 1875 for 17,000 fr. or 680*l. plus* the commiſſions and duty. (Bartſch, xiii. p. 120, n. 18–67. Paſſ. v. p. 119.)

The ſtudent of ancient prints will do well to ſtudy the various treatiſes which have been publiſhed on playing-cards, or at leaſt ſuch as are noticed in the Bibliography at the end of this work. Much curious information on cognate topics indiſpenſable to the well-informed iconophiliſt may be found therein. Their peruſal will be in fact the true propædeutic to an underſtanding of ſuch early engravings as are recorded in Bartſch, vol. ix. p. 282; vol. x. pp. 70–120; vol. xiii. p. 120. Paſſavant, vol. i. p. 12; vol. ii. pp. 66–70, 80, 176, 205, 246–251; vol. v. pp. 119-134. It will happen, no doubt, that when pieces of theſe ſeries ſhall be met with by the tyro, he may be puzzled frequently as to their ſignification. Study of the works before mentioned alone can clear up the matter ſatisfactorily.

It may readily be inferred from what has been ſtated, that although playing-cards were in uſe before the date of the St. Chriſtopher (1423), not any concluſive evidence exiſts to prove that they were produced through the inſtrumentality of engraving. But this muſt be allowed, that, as it is probable *ſome* of the earlier ſpecimens of ſo-called woodcuts were themſelves after all produced by ſtencils and handwork, it is likely that theſe ſtencilled cuts were, conſidering their ſeveral hiſtories, direct deſcendants of the ſtencilled cards; but of the exact connexion of the two we have not any authentic records.

Between the years 1808 and 1816 a German, the Baron von Derſchau, aſſiſted by a Dr. Becker, aſtoniſhed the antiquarian world by publiſhing a ſeries of impreſſions taken, as was ſtated, from original blocks of the earlier maſters of wood-engraving. By dint of reſearch and trouble theſe old blocks had been ferreted out and bought up by the Baron, who ſtraightway had impreſſions taken from them. Some of theſe blocks, it was affirmed, were evidently older than the cut of the Saint Chriſtopher, many of the date of the latter and up to the time of Dürer, ſeveral were the well-known works of this maſter and of his con-

temporaries, while others were of the ſixteenth century. Some *conoſcenti* were influenced by the character of theſe prints and the ſtatements of Derſchau. Singer, *e.g.*, adduced ſeveral of the cuts as ſhowing a manifeſt claim to precedence in reſpect to the Saint Chriſtopher. No doubt ſome of them were from *bonâ fide* early blocks, but the latter were not ſo early as Derſchau inſinuated.

It is pretty clear that not only was the Baron himſelf deceived, but that he was alſo the intentional ſource of deception to others. He was himſelf deceived in miſtaking mere *rudeneſs* of execution for great age, that which he thought very *old* was after all only very *bad*. But ſtill worſe, the Baron is believed to have paſſed off 'modern antiques' for genuine articles. The firſt cut in the collection, and which Derſchau and Becker regarded as of an earlier date than the Saint Chriſtopher, is conſidered by Chatto (Bibl. 38, p. 226) as of comparatively modern manufacture, not to mention others of the ſame character. Paſſavant, though not going ſo far as this belief, yet obſerves, 'The engravings on wood of the "Fol amoreux," and "Chat avec la ſouris," are of a more recent period (than the ſecond half or the fifteenth century), and certainly do not belong, as is ſuppoſed, to the earlieſt epoch of wood-engraving in Germany.' (v. i. p. 35.) According to Mr. Chatto, it is not unlikely that two or three of the old claſs A may have been executed previous to 1500, 'but there are others in which bad drawing and rude engraving have been miſtaken for indubitable proofs of antiquity. There are alſo two or three in the ſame claſs, which I ſtrongly ſuſpect to be modern forgeries.' (Bibl. 38, p. 226.)

Under any circumſtances the Baron's evidence cannot be received in court; ſince, as Dr. Dibdin ſhowed in his 'Bibliographical Tour,' Derſchau was in all probability a ſelf-producing ſource of ancient engraving. For example, he ſold a rare ſpecimen of copperplate engraving to Dr. Dibdin, which had the date MCCCCXXX on it, and ſold another impreſſion likewiſe from the ſame plate to Mr. John Payne. 'There is no doubt,' ſays Chatto (p. 236), 'of their being groſs forgeries, and it is not unlikely that the plate was in the Baron's poſſeſſion.' Further, Von Murr (whom Dibdin ſuſpects of having forged the French Saint

Chriſtopher) deſcribed, in his 'Journal für Kunſtgeſchichte,' impreſſions from the blocks of the 'Cat' and the 'Fool,' as old woodcuts in the poſſeſſion of Dr. Silberrad. Now it is certainly very ſingular, as Mr. Chatto obſerves, that the identical blocks from which Dr. Silberrad's ſcarce wood-engravings were taken ſhould afterwards happen to be diſcovered and come into the poſſeſſion of Baron von Derſchau. Of courſe it *might* ſo occur legitimately, but the hiſtory of Dr. Dibdin's plate, and the intrinſic characters of the cuts themſelves, combined with the ſtatement of Murr, render the matter of the Baron's choicer rarities more than ſuſpicious. Doubts as to the genuineneſs of ſome of theſe cuts were expreſſed ſoon after their publication, for we find their editor, Dr. Becker, in his ſecond volume, writing,—

'There are certain Ariſtarchs who have doubted the authenticity of our blocks, ſuppoſing that they have been engraved recently. To ſuch perſons we give full liberty to imitate them in their turn, and to ſell their impreſſions at the ſame price as that at which we vend ours. Such connoiſſeurs as have ſeen ancient impreſſions of our engravings will diſpenſe with any further explication of the ſubject from me.'

Intereſting details connected with the Baron von Derſchau and his rarities may be found in Dr. Dibdin's 'Bibliographical Tour.' Vol. 3, Supplement, page xxxii.

Early Prints and Dates of Production.—The moſt ancient direct documents relating to engraving on wood are, according to ſome authorities,—1ſt, thoſe ſtated to have been found by Ducange in a charter of 1233, and in which occur the terms '*inciſor lignorum*;' 2ndly, thoſe found by Beiſchlag recorded in the Necrology of the Convent of Franciſcans at Nördlingen. This Necrology, which finiſhes at the commencement of the fifteenth century, contains the following entry: 'VII. *Id. Auguſti, obiit Frater. h. Luger, laycus, optimus inciſor lignorum.*' On the above we have only to remark that it has yet to be proved that '*inciſor lignorum*' means an engraver on, and not a carver or ſculptor of, wood.

During the year 1844 a volume was iſſued at Lyons in which was given the facſimile of a woodcut ſaid to be indiſputably of

the date of 1384, *i.e.* older than the Saint Chriſtopher by almoſt half a century. It was the portrait of a phyſician of Nürnberg, and was of coarſe execution. 'This cut,' writes Mr. Ottley, 'appears, I know not why, to have been ſuſpected.' Suſpected, indeed, it has been; according to Sotheby, it was probably the work of Jobſt Amman, who was at Nürnberg in 1584, following the occupation of a wood-engraver.

In the collection at the Britiſh Muſeum is a coloured cut of Saint Anna enthroned, having the Virgin and infant Chriſt on her lap; likewiſe cuts of the Raiſing of Lazarus, Chriſt before Pilate, and the Maſs of Saint Gregory, all theſe are conſidered both by Renouvier and Waagen as of the end of the fourteenth, or of the beginning of the fifteenth century.

In the Imperial Library at Paris is a print of the Virgin and Child, which, according to Lacroix, is probably of an earlier date than the Saint Chriſtopher. It is printed on unſized cotton paper, into which the impreſſion has ſunk ſo deeply that it may be ſeen nearly as well on the *verſo* as on the *recto* of the piece.

One of the moſt noteworthy attempts to give a ſyſtematic account of ſingle prints preſumed to have been executed before the Saint Chriſtopher is that of Weigel, Zeſtermann, and Paſſavant. To the firſt writer, in combination with Zeſtermann, we are indebted for an able voluminous work, illuſtrated with numerous facſimiles, on the preſumed earlieſt productions known from engraved wooden blocks and metal plates. Theſe facſimiles are accompanied by a good preliminary diſcuſſion on early 'preſſure-printing,' and by copious analytical diſquiſitions on the characters and imports of each print. Taking the work (Bibl. 70), and its ſtatements as a whole, we do not ſee any reaſon why we ſhould not accept it as affording many fairly probable concluſions in reſpect to a confeſſedly difficult and obſcure ſubject. The views of Meſſrs. Weigel and Zeſtermann are clearly expreſſed, and the ſatisfactory facſimile copies ſpeak for themſelves as not having been wrought up for the occaſion. The peculiar doctrines taught in the work relative to the uſe of engraved metal plates inſtead of wood-blocks, in the production of many of the earlieſt ſpecimens of engraving, may be accepted or not without reference to the intrinſic evidence the art-characters of the prints

themſelves offer as to the probable date of the execution of the latter.

We are not diſpoſed to doubt the correctneſs of the views of Weigel and Zeſtermann in regard to the early employment of metal, but this is a topic which will have to be diſcuſſed in another place. Suffice it now to ſay, that the valuable collection of M. Weigel was recently diſperſed, and that a portfolio of rare *incunabula* derived from it enriches our National Collection. Theſe we have had the opportunity of carefully ſtudying, and have been likewiſe fortunate in ſecuring one or two ſpecimens for our own cabinet, among which is the large Saint Chriſtopher (No. 184, Weigel's Cat.), the original of one of the more prominent facſimiles in the work to which alluſion has been made. Some notion may be formed of the nature and value of the materials upon which that work was baſed, when we ſtate that the Weigel cabinet ſold for 81,992 thalers, or above 12,000*l.*

According to Weigel and Paſſavant there cannot be any doubt that engraved blocks were employed towards the cloſe of the twelfth century for giving off impreſſions in colour on to the ſmooth ſurfaces of ſilk and like fabrics. In Weigel's work is figured a portion of a band of taffetas, of a reddiſh brown colour, having impreſſed on it a flowing ornament in the ſhape of an S, with flower-buds attached, the blackiſh contour of which ornament has evidently been printed and not painted. This is the earlieſt ſpecimen known to Weigel and Paſſavant; they believe it had its origin in Saracenic Sicily, towards the cloſe of the twelfth century, and from its appearance not to have been the firſt of its kind. Such would at once be ſhown to be the caſe, could Fiorillo's ſtatement—that a ſpecimen exiſted having the date 1031 upon it—be accepted; but Weigel himſelf has proved that Fiorillo was miſtaken. Fiorillo had ſtated ('Geſchichte der Zeichnenden Kunſte in Deutſchland,' B. i. s. 1239) that in the Spiritual Treaſury Chamber at Vienna there exiſted a cœrulean blue ſilk *caſula* formerly belonging to the holy King Stephen of Hungary, which had been made up by his wife, and the figures and inſcriptions upon which had been produced by preſſure from engraved blocks and movable wooden type. Weigel, in his ſearch for this ſpecimen of 1031, was foiled at Vienna, but at

laſt met with the veſture in the Benedictine Abbey of Martinſberg, near Raab, in Hungary. This ſame *caſula*, proved to have been made out of the fineſt gauze-like byſſus, and the numerous figures of ſaints with inſcriptions could be ſeen at once to have been produced by the accompliſhed hand of the court painter of Queen Giſela. Indeed the artiſt had done his work ſo determinately that the colour had penetrated the delicate fabric, allowing the painting to be ſeen on the other ſide of the gauzy byſſus. Of imprints from blocks and movable types on this precious garment, not a trace could be perceived. Though Fiorillo's ſpecimen muſt be diſplaced, there does not appear any ſufficient reaſon for doubting either the genuineneſs, age, or mode of production of the ſeveral examples which are given in Weigel and Zeſtermann's treatiſe. Not leſs than ten illuſtrations are afforded of printing from wooden blocks on coverlets and garment fabrics from the eleventh to the fifteenth century. Such imprints on analogous textures increaſed conſiderably during the thirteenth century, when liturgical veſtments and choice draperies were often elaborately adorned. Linen, ſilk, ſatin, and in the fourteenth century leather, received ſuch impreſſions generally in red, or dark blue, or black colours, and ſometimes in gold. For ſuch work we are indebted—in the earlier periods at leaſt—to Italy, though in Weigel's collection there were two ſpecimens of German imprints in black on a ſtrong linen ground. They are thought to have belonged to *antependii* of the middle of the fifteenth century. One repreſented a Crucifixion with Mary and John on an ornamental ground, the whole requiring three blocks for its perfection. The other was the Bleſſed Virgin holding the infant Jeſus in her arms beneath a rich Gothic tabernacle, flanked by two columns, each column ſupporting a Prophet. Below was the name Maria; all being on a dark ground.

Beſides referring to theſe examples brought forward by Weigel, we may direct attention to the fragments of tapeſtry deſcribed by Dr. Keller, and belonging to *avocat* Odet of Sion, in the Valais. Theſe tapeſtries are formed of a raw hempen cloth, now become of the colour of leather. They are divided into compartments, with ornamental borders, within which are repreſented ſubjects

from the hiſtory of the Odyſſey, the figures being detached light off a dark ground. (Paſſ. i. p. 127.)

Early as ſome of theſe imprints may be, they ſerve to ſhow only that blocks were engraved for the purpoſe of ſtamping woven fabrics as early as the tenth or eleventh centuries. The great deſideratum is to know when blocks were firſt engraved and uſed for the purpoſe of giving off their deſigns to parchment or paper. On this point Weigel and Paſſavant ſtrive to aſſiſt us.

One of the moſt remarkable and intereſting of the facſimiles in the work of the former is that marked No. XI. It repreſents a Crucifixion, the original being on parchment. Weigel conducts an ingenious argument to prove that it was executed during the twelfth century. It was found in Upper Germany fixed in a hollow of the binding of an ancient volume of MSS. Chriſt is ſeen on the croſs, having on the left the Virgin, erect and ſupporting with the right hand her left arm, on which ſhe reſts her chin. On the right is Saint John, alſo erect, and holding a book. Above, on each ſide of the croſs, are repreſented—according to ancient cuſtom—in two diſks, half-figures of the Sun and Moon crying, and with handkerchiefs to the eyes. The lower part is occupied by a horizontal ornament, of a red colour, the ground in the upper portion above the tranſverſe beam of the croſs being coloured deep blue. The whole is ſurrounded by a border, having at the corners the ſymbols of the four Evangeliſts, between which, on a ground of cinnabar, are half figures of the Prophets. It is noteworthy that the tranſverſe lines of the croſs are ſeen to paſs right through the figure of our Saviour, proving, according to Weigel, that two plates (the imprint is ſuppoſed to be from metal) were employed in the production of the impreſſion. Part of the work, however, is clearly due to the hand alone. The circles of the medallions containing the figures have been ſtruck by compaſſes, the point-holes in the centres being yet to be ſeen, while on the back there is not any evidence of preſſure having been uſed. Other indications of hand-work are not wanting. But we muſt allow M. Weigel to ſpeak for himſelf:—

'The central figure with the lines alluded to, as well as the borde

with the ſtraight lines and figures, have been undoubtedly *printed.* The depreſſions cauſed by the preſſure can be ſeen on the upper face of the ſheet, but the effects of the preſſure are ſtill more plainly viſible on the back of it. This printed repreſentation was found—as far as is known to us—on the upper cover of the binding of a book, into which it was firmly fixed after the manner in which at the ſame period of time deſigns carved in metal and ivory are to be found on book-covers. On the back of the parchment the glue can yet be ſeen by which the former was fixed to the book-cover, and in this glue can be diſcovered even the effects of the preſſure by which the engraved metal plate was forced down upon the parchment ſo fixed on the binding. . . . We now paſs to the queſtion, What was the mechanical proceſs through which our imprint was effected? We at once reply, that we believe it was produced from the preſſure of a metallic plate. We expect the objection which will be advanced, viz. that not any plates for printing from, nor traces of a preſs, have hitherto been found as belonging to the twelfth century; nevertheleſs, we may fairly remind the objectors that it has been recently admitted that "initials" were produced by means of preſſure from ſtamps at Einſiedlen (Canton Schwyz), already in the twelfth century. Further that impreſſions were taken from metal plates which originally were never intended to be applied to ſuch purpoſe, but were meant for the decoration of ſome particular object. Impreſſions, for example, from "dotted plates" (*Schrotblätter*) are to be found having reverſed inſcriptions and round white ſpots at the corners, ſhowing that the plates from which ſuch impreſſions had been taken had holes in their corners, through which they might be ſcrewed and fixed. Similar plates were adopted in the middle ages for the decoration of altars, pulpits, and church ſeats, they being engraved and adorned with figures. Such plates alſo were uſed in particular for the adornment of book-covers. In reference to this ſubject, Theophilus Preſbyter (iii. 71) writes: "Eodem modo (*i. e.* ciſelirt) fiunt tabulæ et laminæ cupreæ et fodiuntur et denigrantur et raduntur. Ex his ligantur cathedræ pictæ et ſedilia atque lecti ornantur etiam libri pauperum." From this it would appear that two kinds of plates were uſed for ornamentation; one kind in which the forms were repreſented in *relief,* producing their effects by their elevated contours, and another in which the forms were in *intaglio* or engraved, the intended effects of which were produced as ſoon as a black colour, (*nigellum*), and hard-ſolder, were rubbed into them. It is eaſy to ſee that it was but to make one ſtep more, namely, to carry the black matter over the plates cut in relief, as well as over the other kind, and then to preſs them on to parchment, ſo as to allow of the leſs wealthy being

ſupplied with a ſubſtitute for the metal plates themſelves for the decoration of their books. We, therefore, look on our own impreſſion as having proceeded from ſuch a plate, engraved in relief during the twelfth century. We agree with Paſſavant (Peintre-Graveur) that the plate was either of copper or braſs, ſince the gritty-like way in which the colour has imparted itſelf to the parchment could have reſulted from the employment of plates of theſe metals only. Paſſavant is of opinion that the plate muſt have been warmed before preſſure was uſed, as proved by the ſtrong union ſtill exiſting between the glue and the parchment.

'To the great age advanced for our impreſſion the further objection may be taken, viz. that at the period involved a ſufficiently ſtrong preſs like a printing-preſs did not exiſt by which the neceſſary preſſure could have been exerted. This objection may be met by the ſtatement that the pieces of boarding of altars and doors were brought into conjunction by means of the joiner's preſs or ſcrew, and that ſuch could be readily employed for the preſſure of books. But we may aſſume, too, that where books, particularly thoſe of parchment, were bound as in our ſtill exiſting form (ſee the book held by St. John in the piece now under conſideration), a bookbinder's preſs could not have been wanting, and which might have been alſo applied to the preſſure of plates. Thus both plates and preſſes would be preſent for the purpoſe of printing.' (Bibl. 70.)

The particular manner in which this Chriſt on the Croſs is treated, or its *ſymboliſm*, if we may ſo term it, as ſhown in the want of nails in the wounds, the abſence of the crown of thorns, the form of the eyes, &c., lead Weigel and Paſſavant to place its origin in the twelfth century. The latter writer, who publiſhed his obſervations on this relic before Weigel's work made its appearance, remarked,—

'The ſtyle of the drawing is perfectly conformable to that of the end of the twelfth or the beginning of the thirteenth century. We ſee the elongated forms, the tranquil attitudes, and the expreſſions of the compoſitions of the twelfth century. The arms of Chriſt—whoſe head is ſlightly inclined towards the left—are not ſtretched out horizontally, the feet are turned a little outwards, and beneath is ſeen a chalice. A red drapery which encircles the waiſt falls in very ſimple folds, and the draperies of the other figures are well caſt without having anything conventional or reſembling the peculiarities of the Byzantine ſtyle of the end of the thirteenth century. The engraving is fine and ſharp, and illuminated with

care. The different parts of the body have each their proper fleſh tints. The mantle of the Virgin is red, the tunic originally blue appears almoſt green at preſent. The dreſs of St. John is of a yellowiſh brown colour, and the ornaments are yellow on a brown ground.' (Paſſ. i. p. 20.)

Berjeau obſerves in the introduction to his facſimile of the 'Canticum Canticorum' (p. 27), that 'the ſtyle of the drawing of the Chriſt on the Croſs may very well belong to the twelfth century, though this drawing may not have been engraved before the latter part of the fifteenth century.'

This relic, which under any circumſtances is of high intereſt in the hiſtory of early art, belonged to a Brother of one of the cloiſters of Upper Germany. We have before ſaid in reſpect to it that portions of the deſign are pointed out by Weigel as having been clearly the reſult of hand-work alone. It is proper to add that ſome perſons have thought the whole may have been ſo. Mr. Noel Humphreys remarks on this example,—

'MM. Weigel and Zeſtermann have doubtleſs been very careful in arriving at their concluſion in favour of the work being a print from an engraved metal plate, otherwiſe the looſe freedom and occaſional irregularity of the lines preciſely ſimilar to thoſe found in the illuſtrations drawn by hand of the MSS. of the twelfth century, might lead a cautious critic to a concluſion of completely oppoſite character.' (Gentleman's Magazine, 1866.)

Following this Chriſt on the Croſs in Weigel's book, we find a Saint Chriſtopher, preſumed to belong to between 1375 and 1400. It is conſidered to be from metal, and is noteworthy on account of the blackneſs of the impreſſed forms ariſing apparently from the uſe of a colour having oil or varniſh in its compoſition, as may be inferred from the yellowiſh appearance which exiſts around the black lines. This piece is on paper.

Between theſe examples and the Saint Chriſtopher of 1423, ſeveral prints are placed and facſimiles given by Weigel and Zeſtermann. One of the earlieſt cuts from wood here illuſtrated is a Chriſt in the Preſs, thought to be of from 1380 to 1390. There is likewiſe a Chriſt in the Garden of Gethſemane of from 1420 to 1430. The reſt do not now concern us, as they relate to periods after the date of the Saint Chriſtopher.

In the firſt volume of Paſſavant (p. 27) may be found detailed deſcriptions of ſome of the earlier woodcuts he had met with in his reſearches through the libraries and convents of Germany. Of theſe it may be enough to refer to the prints found in 1845, paſted within the covers of a miſſal belonging to the library of the Church of St. Jacques, at Bruenn in Moravia, which prints are ſuppoſed to have had their birth within the fourteenth century.

Munich is rich in ſuch antique remains of art, and Nürnberg poſſeſſes a relic of much conſideration in the form of an altar tabernacle, curiouſly ornamented with woodcuts of various dates, the earlier of which are conſidered by Paſſavant to belong to the fourteenth century.

No perſon, of courſe, can ſhut his eyes to the truths that not one of the examples brought forward by Weigel, Zeſtermann, and Paſſavant, has a date engraved on it, and therefore that the periods which have been aſſigned to the production of the prints in queſtion can be regarded as matters of opinion only, and not as facts. However well we may think of the ingenious arguments by which the dates laid down have been arrived at, and of perhaps their approximative truth, we look in vain for certitude. We think it not at all unlikely that ſeveral of the examples mentioned did actually precede the Buxheim Saint Chriſtopher, but that poſitive proof can be ſhown that they did ſo we cannot admit to be the caſe. Indeed, we have been told that it was a general opinion among thoſe preſent at the Leipzig auction of May 1872, that M. Weigel had not unfrequently deceived himſelf in aſſigning, as he had done, ſuch early dates, to ſome of the prints in his collection.

The lateſt attempt made, that we are aware of, to anticipate the engraving of the Buxheim Saint Chriſtopher, by the production of a print ſupported by a demonſtrably early date, is that of M. H. Delaborde. In the 'Gazette des Beaux-Arts,' for March 1869, appeared a 'Notice ſur Deux Eſtampes de 1406 et ſur les commencements de la Gravure en criblé, par Henri Delaborde,' of which the following is a ſhort abſtract:—

Early in 1869, the *Conſervateur* of the Print Department of the Bibliothèque Impériale at Paris, was requeſted to purchaſe a Latin MS. of the fifteenth century,—a MS. apparently without

importance as regarded the text, but containing towards the middle of the volume two prints engraved in *la manière criblée*. As the *Conſervateur* glanced over the leaves he was ſtruck by one or two dates on them, and by the circumſtance that the engravings had been printed on the pages before the latter had been touched by the pen of the ſcribe, in lieu of being paſted on the MS. after it had been written, which is uſually the caſe in like inſtances. That the illuſtrations had been ſo printed ſeemed proved by the fact of the lines of the MS. having been written *around* each print on the recto, and very diſtant and looſe on the verſo in order that as little detriment as poſſible ſhould occur to the engravings. If therefore the preciſe date of the MS. could be ſettled, the period of the execution of the engravings would be determined ſo far at leaſt that it might be ſtated to have preceded the writing of the manuſcript.

The latter became the national property, and the chief of the print department at once ſummoned to his aid MM. Natalis de Wailly and Leopold Deliſle, his learned *confrères* of the department of MSS. It is obſervable [ſay they] that at p. 10 of the MS., a deſcription of kalendar is given beginning at the year 1394, and written in black ink down to 1413, when the remainder is written in red ink as if the copyiſt deſired to make a diſtinction between the years already paſſed and thoſe to come. At line 10 is written, 'Quod erit anno Domini 1413,' and at line 26, 'donec elabentur 1413 anni.' The date of the MS. ought to correſpond to ſome year therefore between 1394 and 1413, in harmony with *erit* and *elabentur*. But unfortunately the firſt 1413 juſt referred to is written in the numerals of the time, 1473 (ꝟ8ꝟ3). This, however, is only a *lapſus calami*, and can be eaſily rectified. If corrected, and the golden number, the number of the ſolar cycle, and the dominical letter of the kalendar be read in conformity with the correction, a concordance with the year 1406 is arrived at. If the correction be not allowed then 1349 muſt be adopted. There is not any choice between the two dates, and the latter year is out of the queſtion conſidering the ſtyle of the writing and the character of the text.

It remained to be ſeen whether among the various texts tranſcribed by the copyiſt there was not one of a more recent date

than 1406, for if a ſingle page had been taken from a treatiſe poſterior to this year the argument advanced would be negatived, but on the contrary would receive great ſupport ſhould extracts be found taken only from writings whoſe origin was anterior to the fifteenth century.

On examination the greater part of the volume is found to be made up of extracts from the early fathers and ſcholaſtics of the middle ages, together with ſome alluſions to Henry VII. [of Luxemburg ?] who died in 1313, and to the Empreſs Margaret, his wife, who died two years earlier. So far then there is not any oppoſition to the theory advanced, yet there are two citations which at firſt ſight appear to juſtify heſitation to its acceptance. There is, namely, a quotation from the 'Opus Tripartitum' of Jean Gerſon, and ſome extracts from the third and fourth books of 'De Imitatione Chriſti.' But the preciſe date of the production of the 'Opus tripartitum' is not known, nor is that of the earlieſt MS. of the 'De Imitatione.' With reſpect to the firſt work it may be ſaid to have been written *probably* before 1392; and in regard to the ſecond there are according to Mabillon MSS. of it, apparently belonging to the end of the fourteenth century, while MM. Ampere and Sainte-Beuve agree in thinking that the whole treatiſe was written before the fifteenth century, and therefore that its author was not Thomas à Kempis. Conſequently, while there is *quoad* the MS. every reaſon for believing that it was written in 1406, there is not anything which can be fairly advanced againſt this opinion; and as regards the character of the two engravings in the volume, both their archæologic and artiſtic qualities bear out the view of ſuch early production. Since the prints, as is clearly the caſe, were impreſſed on the pages of the volume before the MS. was written, the plates from which ſuch impreſſions were derived muſt have been engraved before the date of the writing. Hence it follows,—

'Firſt, that engraving, or rather the reproduction by printing of engraved work, was known and practiſed before the epoch which bequeathed us the Flemiſh Virgin of 1418, the German Saint Chriſtopher of 1423, and the other prints bearing authentic dates, which have been hitherto regarded as the moſt ancient examples.

'Secondly, that the proceſs of engraving in relief on metal called engraving *en criblé* was in all probability the firſt method proſecuted in Europe, ſince from the beginning of the fifteenth century (*i.e.* from the year 1406), this proceſs furniſhed ſpecimens for impreſſions, while up to the preſent time there is not anything to prove that engraving on wood was practiſed at the ſame period.'

M. Delaborde's memoir (of which the preceding two pages are a *reſumé*) is accompanied by facſimiles of the two engravings. One is a Chriſt bearing the Croſs, the other a Sudarium. Both the originals are executed in the method known as the *manière criblée*, or the 'ſtyle of the dotted prints,' and are ſlightly coloured.

In reference to the ſtatements and views of M. Delabord and his colleagues, we would firſt recall to mind the fact of the ſuppoſed error in the kalendar in which 1473 is diſtinctly written in lieu of 1413, and aſk if it be really a miſtake. In the ſecond place, we would urge attention to the doubts which exiſt as to the time when Gerſon wrote the 'Opus Tripartitum,' and to the darkneſs which envelopes both the author and the time of production of the 'De Imitatione Chriſti.' Further, we cannot loſe ſight of the difficulties which—except in particular caſes—are connected with the determination of the date of a MS. from its technical execution. But while demanding attention to theſe circumſtances, it would be unjuſt to M. Delaborde not to inſiſt on the unprejudiced, careful, and ingenious manner in which the queſtion has been diſcuſſed by him. To many it may appear to have been ſo ſatisfactorily treated, that they will conſider M. Delaborde has made out his caſe. The concluſion we ourſelves came to, however, after weighing the matter, was that of the Scotch verdict—Not proven. Time has ſatisfied us with our judgment, as what we have yet to ſtate will prove it ſhould have done.

Soon after the acquiſition by the Britiſh Muſeum of the early prints purchaſed at the ſale of the Weigel collection in 1872, we had the opportunity, through the kindneſs of Mr. Reid, of looking through the portfolio. During our examination we came upon the ſet of eight pieces of a 'Paſſion' in the *manière criblée*, marked No. 338 in the Weigel Sale Catalogue, and in

the larger work (Bibl. 70). Theſe pieces took our ſpecial attention, becauſe they were impreſſed on the backs with typographic text. On reference to the 'Anfänge' (Bibl. 70), we found that both the deſign and technic of the prints and the character of the text had led M. Weigel to the concluſion that in the pieces of this Paſſion was to be ſeen a portion of another edition of the Munich Paſſion already deſcribed by F. X. Stoger. The type on the backs of the prints we had in our hands, though like in a general way to the type of Pfiſter, was evidently of an older date, and according to Weigel, cloſely reſembled in form, though ſmaller, the type of the Gutenberg Bible of thirty-ſix lines. The date of the production of this Paſſion was conſidered to be about 1460. As we continued our examination, we thought we had ſeen one piece at leaſt of the ſeries before—the Bearing the Croſs. Is it not, we ſurmiſed, very much like the print of the ſame ſubject which illuſtrates the memoir of M. Delaborde? Its deſign, technic, and ſize, ſeemed identical. On being able, through Mr. Reid's aſſiſtance, to compare the two prints, we could not come to any other concluſion than that the print in the Paris MS., and that now in the Paſſion before us, were from the ſame plate. Some ſlight differences certainly exiſted between them, but they were only ſuch as might reſult from heavier inking, and increaſed preſſure in working off the impreſſion from which M. Delaborde's facſimile had been taken. It was right to bear well in mind, however, that one of the two pieces which we were at the moment comparing, was but a copy after all. As the Weigel ſet was incomplete, and did not contain the Sudarium, conſideration was confined to the piece, The Bearing the Croſs.

What explanation may be given of the appearance of the ſame prints—in the *manière criblée*—ſo generally unique, in a MS. aſſumed to be of the date 1406, in the Munich Paſſion, and in a Paſſion of the date, probably of 1460, and aſſociated with text printed from movable metallic type, we heſitate to ſay.

In his recent work, 'Notice Hiſtorique ſuivie d'un Catalogue des Eſtampes,' &c. Paris, 1875, M. le Vte Henri Delaborde continues to maintain that theſe two prints *en criblé*,—

'Selon toute vraiſemblance remontent à l'année 1406, par conſéquent

à une époque antérieure non-ſeulement à celle où parurent les premières gravures au burin, mais même au temps où furent imprimées les plus anciennes gravures en bois datées que l'on connaiſſe aujourd'hui (*la Vierge de* 1418 à la Bibliothèque de Bruxelles, *le Saint Chriſtophe de* 1423 dans la bibliothèque de Lord Spencer.') (p. 238, op. cit.*)

With reſpect to the views of the MM. Delaborde, concerning metal engraving in relief having preceded engraving on wood, we are of opinion that there is much to be ſaid in their favour. This queſtion, however, and further details connected with the Weigel Paſſion, will come under review hereafter.

In the work of Falkenſtein (Bibl. 24), publiſhed in 1840, a copy is given of a Maſs of Saint Gregory, in the poſſeſſion of M. Weigel, inferred to have been executed between 1406 and 1415. This concluſion was arrived at from the interpretation of an inſcription at the bottom of the cut. The inſcription is that of an Indulgence ſtated to have been granted by Pope Gregory and *two other Popes*. It was aſſumed that no other pope than Gregory XII. could be meant, ſince he was the only pontiff who had two falſe, or anti-popes, oppoſed to him. M. Leon Delaborde refers in his 'Debuts de l'Imprimerie à Mayence et à Bamberg, Paris, 1840,' to this Indulgence; as does likewiſe M. Holtrop, in the 'Monumens Typographiques.' The former argues againſt the deductions of Falkenſtein and Weigel, and ſeeks to ſhow that the indulgence was a forgery of the monks; while the latter tells us he had examined the matter more recently with M. Weigel, who finally agreed with him that the date of the piece was not earlier than 1460.

In 1861 M. Proth, 'archiviſte' of the Hôtel de Ville of Metz, diſcovered the remains of three cuts belonging to a ſeries repreſenting the *neuf preux*. The fragments were paſted within a regiſter of accounts of the year 1460. To theſe remains M. le Comte F. Van der Straten-Pouthez has aſſigned an origin as early as 1418-20, but as it appears without baſing his opinion on teſtimony ſatisfactory to others. (Bibl. 19, Cinquième Livr. par E Fetis.)

* M. Arthur Loth, in his elaborate articles in the 'Revue des Queſtions Hiſtoriques' (t. xiii. p. 527, Paris, 1873, and xv. p. 93, Paris, 1874) ſupports M. Delaborde's opinion as to the MS. under diſcuſſion having been written A.D. 1406.

Block-books.—In the anxiety to determine antecedents to the Saint Chriſtopher of 1423, ſome perſons have diſcerned in one or two of the earlier 'Block-books,' or 'Books of Images,' the efforts of wood-engraving at the beginning of the fifteenth century. Theſe antique and precious relics of primitive xylography, in which both text and illuſtration are combined on the ſame ſheet, and produced from the ſame block, have been the cauſe of more diſputes relative to early engraving and typography than have even the Saint Chriſtopher and the firſt Bible of Mainz. The date of their production, the places which gave birth to them, and even the proceſs by which at leaſt one of them was produced, have been ſince the time of Heinecken until recently (ſee 'Notes and Queries' for 1868) warmly debated. Nor can it be ſaid that we are to-day much nearer the truth than we were a century ago. While ſome inveſtigators, like Berjeau, would carry back the date of the 'Biblia Pauperum,' as the oldeſt of the block-books, to the year 1420, others, like Weigel, would refuſe to recogniſe the work in queſtion as the moſt ancient of its kind, and would beſtow upon it no older birthright than 1460 might imply. According to Schelhorn, Renouvier, Dibdin, and Chatto, the 'Ars Memorandi' is one of the earlieſt xylographs; while Paſſavant recogniſes in the 'Viſiones Apocalypticæ' evidence of its being 'le plus ancien livre reconnu de ces gravures ſur bois,' and yet gives it to the latter half of the fifteenth century only. To the firſt edition of the 'Apocalypſe,' Sotheby allots a date as early as 1415; while Chatto remarks of it, along with the 'Biblia Pauperum,' the 'Hiſtory of the Virgin,' and the 'Speculum Humanæ Salvationis,' that the firſt three might have appeared at ſome time between 1430 and 1450, but that it is in the higheſt degree improbable that the 'Speculum,' the text of which was printed in the firſt edition from metal type, ſhould have ſeen the light before 1460.

Van der Linde, on the other hand, is not arreſted before 2350 in ſeeking the cradle of the xylographic art.

'We are compelled,' ſays he, 'to look for the practice of xylography as early as the ſecond half of the fourteenth century. Its origin is ſtill enveloped in miſt, but we know that it was already buſily employed be-

tween 1400 and 1450. At that time it was leſs an art than a trade, and became a means of communication at a time when there was no book or newſpaper. . . . All papers of this nature, generally of the ſize of one leaf, firſt drawn or painted, afterwards cut on blocks and printed, were called "*briefs*." . . . The printers of theſe leaves—briefmalers and prenters—with the ſculptors, engravers, and the artificers of other connected trades, theſe printers (prenters) conſtituted guilds; as for inſtance, at Augſburg already in 1418, at Nördlingen in 1428, at Ulm in 1441, at Bruges in 1451. The celebrated "Bruſſels Mary" engraving, with the date 1418, predeceſſor of the beautiful engraving, of which the only known copy, in the Muſeum at Berlin, is figured in the "Monumens typographiques" of Holtrop, indicates a fairly advanced Flemiſh art of wood-engraving in the firſt years of the fifteenth century. . . Mr. Holtrop ſays truly on the connexion of theſe two engravings, 'Ces deux eſtampes ſe complètent mutuellement; celle de Berlin annonce leur origine celle de Bruxelles indique leur date, on peut admettre qu'elles ont été gravées dans les Pays Bas, probablement en Flandres, et peut-être à Bruges au commencement du 15 ſiècle.' (The Haarlem Legend of the Invention of Printing, &c. From the Dutch by H. Heſſels, London, 1872.)

But Mr. F. Holt, 'the perſiſtent and ingenious, if not convincing, arguer that Albert Dürer was the deſigner of the Fairford windows,' was, he tells us,—

'Prepared to prove that printing preceded engraving, and that no copy of the "Biblia Pauperum," exiſted prior to 1485. . . . the "Block-book" was firſt thought of [1483], and *circa* 1485 the ſo-called "Biblia Pauperum" was produced. It is but proper that I ſhould here declare, that I make this ſtatement with a perfect knowledge of the attribution of the Biblia to Coſter, 1410–20; Melchior Wohlgemuth, 1450–60; Albert Pfiſter of Bamberg, 1461; Frederick Walter, 1470; and Hans Sporer, 1475. . . . I utterly deny the real exiſtence of either printed playing cards or "Block-books," with or without text, images of Saints or Donatuſes, prior to the invention of printing with movable types; and I ſubmit that, ſo far from their having induced that invention, they were all without any exception the direct and immediate conſequences which reſulted from it.' (Notes and Queries, 1868.)

We have ſtated ſufficient to ſhow what divergency of opinion there exiſts relative to the age of the block-books, and how very little aid of a definite kind they afford in directing our ſteps

ſatisfactorily before 1423. He who depends on theſe works muſt be guided mainly by what he conſiders as the greater or leſs archaic character of the deſigns and forms, and here, as in other things, opinions will differ. While Heinecken declares the 'Hiſtory of the Virgin' to be the moſt Gothic of all the block-books, Mr. Chatto (and we agree with him) writes—

'Though there be great ſameneſs in the ſubjects, yet the figures generally are more gracefully deſigned than thoſe of any other block-book that I have ſeen. Compared with them thoſe of the Biblia Pauperum and the Speculum might be termed "Gothic" indeed.' (Bibl. 38, p. 70.)

It was the opinion of Ottley that all the block-books deſcribed by Heinecken, with the exception of the Biblia Pauperum, the Speculum, and the Hiſtoria, &c. ex Cantico Canticorum, are of a very inferior ſchool; and whether executed in Germany or in the Low Countries, were probably the rude manufacture of the ordinary card-makers. To Lambinet 'ils ſe reſſemblent preſque tous . . . tous ſont groſſement faites dans le goût gothique;' and Mr. Singer recogniſes in the Biblia Pauperum, Speculum, and Hiſtoria Virginis, but 'rude performances, puerile efforts,' having no diſtinguiſhing characters in relation to the art of any particular ſchool. But Mr. Holt comes forward, and with a touch of the enchanter's wand all is changed—the three books laſt-named exhibit nothing ſhort of the handiwork of the great maſter Albert Dürer, and of his deſigning, Mr. Holt declares them to be.

Nearly all the direct teſtimony to a ſpecific date of the block-books may be ſummed up as follows.* According to Berjeau, in Hefner's work (plates 18, 20, 21), may be found coſtumes correſponding reſpectively to the years 1410 and 1417, and which are faithfully reproduced in the 'Biblia Pauperum.' In Montfaucon's work, alſo, many of the coſtumes bear a remarkable affinity to thoſe of the block-books. The form of the *nimbus* which ſurrounds the head of the Deity is proof of an early date. The plain cruciferous *nimbus* to be ſeen in the MSS. and paintings of the thirteenth and fourteenth centuries, and which is to be found conſtantly repeated throughout the

* See the account alſo of the *Spirituale Pomerium* in Chapter VI. *poſtea.*

'Biblia Pauperum,' becomes modified, or is replaced by rays as we approach the times of Dürer, Lukas van Leyden, Springinklee, and others of their ſchool.

The earlier dates to which we have alluded as having been aſſigned to the block-books, refer, of courſe, to a few only of the latter and to their firſt editions. Other block-books are clearly of more recent origin, and there are editions of ſome having the dates *printed* on them.

In our own opinion it is not amongſt the xylographs of which we have been ſpeaking, that we can look with any confidence for predeceſſors to the Saint Chriſtopher (1423). We accord rather with that view which regards the block-books as following, inſtead of preceding, ſuch rude archaic ſingle-ſheet figures, or fly-leaves, of ſaints, as may be ſeen in Weigel's work, in the Britiſh Muſeum, at Munich, and elſewhere.

We cannot leave this portion of our ſubject without ſuggeſting a field for inveſtigation which has hitherto remained unexplored. Unfortunately, there are reaſons why it ſhould continue to be ſo; nevertheleſs we venture to point it out, as chance opportunities might poſſibly occur for further reſearch. In the July number of 'Le Bibliomane' for 1861 is an intereſting paper, 'On the employment of Ancient Xylographs in the books printed in the fifteenth and ſixteenth centuries.' In it particular attention is drawn to the circumſtance of the books printed upon vellum by the celebrated Pariſian printer, Verard, having almoſt always ſimple outlines of a woodcut hidden beneath the layers of illumination. Reference is made to a Book of Hours, in which impreſſions from wood-blocks exiſt evidently prepared for the illuminator, but which the latter had clearly never touched.

'The non-illuminated prints afford proof, if it were neceſſary, that all the miniatures of ſimilar works are ſuperimpoſed on wood-cuts of ſimple outline. The illuminator has preſerved the principal contours, without ſervilely following the work of the engraver. It clearly reſults, from this application of miniature to engraving in ſimple outline, that the "livres xylographiques" were, without exception, intended to paſs through the hands of the illuminator on emerging from thoſe of the printer, and that ſuch copies as remain to us disfigured by flat tints

were ſo prepared ſimply to receive the bright and brilliant colours entitling them to a place by the ſide of the richeſt manuſcripts. The "Figures du Vieil Teſtament et du Nouvel," printed by Verard *circa* 1500, in folio, upon vellum, and of which the Britiſh Muſeum poſſeſſes the only known copy, formerly in the library of Henry VII., belongs to the moſt ſplendid examples of this illumination of engravings in which the painter perfectionates, according to his taſte, the almoſt formleſs work of the engraver.' (op. cit.)

Of the value of the ſuggeſtion as to the frequency with which engraving may be hidden beneath illuminations in MSS. we have not any doubt. It is true that the works more particularly referred to in 'Le Bibliomane' are not of the earlieſt character, for the oldeſt book with a date which we have of Verard is the 'Decameron' of 1485. It is right to add, likewiſe, that while Verard's cuts were, as has been ſtated, done evidently for the purpoſe of being illuminated, thoſe of the chief French maſter—Simon Voſtre, 1488—of Books of Hours, were not ſo worked out.

'I poſſeſs,' writes M. F. Didot, 'Books of Hours of Verard, and alſo of Simon Voſtre, both dated 1488; but the ſtyle of the drawing and the execution of the engraving completely differ. Those of Verard—the French characteriſtics of which ſtill permit of the Gothic influence of the art of the ſtenciller being ſeen—are intended for colouring, which gives them ſome reſemblance to the firſt xylographic impreſſions. In the engravings of Simon Voſtre, although the drawing is not leſs archaic, the ſtyle is more preciſe, and the finiſh of the execution would render colouring uſeleſs, and even hurtful.' (col. 124.)

From a report in the Athenæum for April 1875, it appears that at a meeting (April 2nd) of the Archæological Inſtitute, 'Mr. Ranking exhibited a fine ſpecimen of the early Paris preſs, an illuminated "Book of Hours" on vellum, Roman uſe, printed by Philippe Pigouchet in 1488. Mr. Soden Smith made ſome obſervations on this book, ſome of the illuminations in which were thought to be from copper-plates, and the type a reproduction of handwriting.'

In the number of 'Le Bibliomane' before referred to may be ſeen an illuſtration of an illuminated figure of Saint Michael, which was found paſted within the cover of a miſſal printed

at Venice in 1481. The writer, in his remarks on this piece, proceeds to ſay,—

'The real queſtion for diſcuſſion here is, whether the Saint Michael be a ſimple miniature, or rather an engraving illuminated in the ſtyle of Verard. At firſt ſight one is tempted to decide in favour of miniature, ſince traces of the bruſh and of the impoſition of colours are to be diſcerned, but not the lines of the engraving. Yet we might commit a great error in truſting to ſuch appearances. The engravings of Verard are, in like manner, ſo covered by the painting that it is impoſſible to diſcern any of the lines traced by the engraver. In the ſhadows, for inſtance, the illuminator never follows the lines indicated. On the contrary, he covers them with a thick layer of colour, and on this layer he marks out the ſhadows by lines, ſometimes more cloſely, ſometimes more diſtantly arranged than thoſe of the engraver, of whoſe work at length not a veſtige remains.' (p. 32.)

But we have coloured engravings, not only in books like thoſe of Verard, but likewiſe in MSS. on vellum, before the time of the printed Books of Hours. Not this alone, for occaſionally the engraving is ſo covered with colour and gold, as in Verard's works, that the lines of the engraved work are with the greateſt difficulty only to be perceived. When recently examining the rare ſet of twenty-eight prints of a ſmall Paſſion among the early German maſters in the Britiſh Muſeum, we were ſtruck with the manner in which the lines of the engraving were in ſome of the pieces ſo overloaded and hidden by the colouring and illumination, that we ſhould not have taken them for illuminated engravings at all had we not been aſſiſted by ſome of the other pieces in deciding the queſtion. On referring to what Waagen had ſtated of this ſeries ('Art Treaſures of Great Britain,' Murray's edition, Lond. 1857), we read,—

'In ſtyle of art, and in the ſtill ſoft folds of pure taſte, theſe little prints recall the ſmall Paſſion by Meiſter Wilhelm in the Berlin Muſeum. At the ſame time the treatment is very ſimple, and does not extend beyond a pale outline. Moſt of the compoſitions have ſomething awkward: on the other hand, ſingle motives are ſpeaking. The powerful colouring applied, and the large glories laid on with leaf-gold, with borders and decorations painted in black, bring theſe little prints

in cloſe affinity to miniature. Here, evidently, we ſee a kind of tranſition from the art of miniature-painting to that of engraving on copper.' (vol. iv. p. 49.)

Now the date marked on one of theſe little prints impreſſed on a parchment MS. is 1457. The queſtion is open, then, as to how far back engraved work might be found beneath the illuminated miniatures of MSS. if theſe miniature-paintings were deprived of their gold and colour. That any perſon will be found to deliberately undertake ſuch an antiquarian voyage of diſcovery among valuable early MSS. is, of courſe, not to be expected; nevertheleſs, attention being directed to the deſired object, ſome further information may perchance be obtained through peculiar opportunities.

Early prints and places of production.—Having ſufficiently diſcuſſed what is known relative to the *time* at which it may be ſaid engraving originated, it will not be out of place to glance at thoſe *localities* in which the *incunabula* of our department of art came into being.

Between Italy and Germany a rivalry has long exiſted as to which country the origin of the engraver's art is due. To this day it continues, though another claimant has appeared, who, in the opinion of many, has the ſtrongeſt claims: this third candidate is Holland.

The early uſe of cards in Italy, the ſtory of the Cunios, the general opinion common at one time that Italy muſt neceſſarily have been the cradle of the fine arts in their totality, together with the belief that ſuch early prints as the Annunciation (found accompanying the Saint Chriſtopher), and others, betrayed, in their ſtyle, drawing, and feeling of the draperies, &c., the ſpirit of the early Italian ſchools, though firſt met with in the north, led to the favouring of the claims of Italy.

'The moſt probable conjecture,' wrote Ottley, 'as to its wood-engraving] introduction into Europe, appears to be that the ſecret was firſt learned by the Venetians from the Chineſe at an early period of their commerce with Aſia—at length the ſecret was found out by the artiſts of Germany.'

As it came to be admitted, however, that the early cards were

not engraved, but were ornamented by hand, that the ſtatement concerning the Cunios was probably a fiction, that Italy could not ſhow any print like the Buxheim Saint Chriſtopher having a date as early as 1423, nor xylographic ſpecimens ſimilar to the Biblia Pauperum and Apocalypſe—not to mention numerous other examples of undoubted Northern work which are in exiſtence—the claims of Italy were gradually diſcountenanced by the majority of critics, at any rate as far as wood-engraving was concerned. More recently ſhe has had to yield, as reſpects engraving in *intaglio* or on metal plates, though one or two high authorities yet ſpeak ſtrongly in her favour.

The firſt perſon who printed a book in Italy ornamented with wood-engravings (?) was Ulrich Hahn v. Ingoldſtadt, who publiſhed at Rome, in 1467, the Meditationes Johannis de Turrecremata, embelliſhed with thirty-four illuſtrations. Of this work very few copies are known, and the engravings are, according to ſome, from metal in *relief*. Zani thought the work due to an Italian, and not to a German, as we have ſtated. Other writers prefer to regard 'Valturius de Re Militari,' printed by John of Verona in 1472, as the firſt dated book with woodcut executed in Italy. Streſs has been laid upon the fact that the edition of the 'Popes and Emperors' of Petrarch, printed at Florence in 1488, in the monaſtery of Sto. Jacomo di Ripoli, continued to have the initials drawn with the bruſh and the portraits of the popes and emperors traced with the pen and ſlightl coloured, and which would ſcarcely have been done had wood-engraving been in much uſe. 'Even,' ſays Paſſavant, 'in artiſtic Florence we do not find, up to the ſixteenth century, any example that can prove to us the practice of engraving on wood.' Yet the partiſans of Italy are not very willing to yield. If not any direct proof, ſay they, can be given by Italy as early as Germany can afford, indirect evidence can be offered that Italy practiſed wood-engraving far earlier, at any rate, than the Germans ar willing to allow. We quote, *e.g.*, from Paſſavant—not in the leaſt an Italian partiſan:

'The moſt ancient written document relating to the art of wood-engraving in Italy is the order of the Venetian Senate, of the date

1441, refuſing to permit the importation of playing-cards and printed and painted figures. . . . From this we muſt conclude that engraving on wood was already known and practiſed through the extent of the Republic at a rather early period; and if not any examples remain of Italian playing-cards or other engravings on wood of this period, we are forced to conclude that the art of wood-engraving had never obtained but a very ſecondary rank there, and that it ſoon fell into deſuetude.' (Vol. i. p. 130.)

Attention was firſt drawn by Temanza to this document in 1760, if the following reference by Paſſavant (V. i. p. 11, note 20) be correct, viz., 'Voyez la lettre de H. Temanza à Fr. Algarotti dans les Lettere pittoriche de Bottari, v. p. 321 et 484. Elle eſt datée du 22 Octobre, 1760.' The deſire of the late Mr. Holt to bring diſcredit on Temanza by affirming that the latter ſimply worked up to a preconceived theory baſed on the diſcovery of Heinecken, cannot be reſponded to, ſeeing that Temanza *preceded* Heinecken ſome years in his inveſtigations.

The particular words in this order of the Venetian Senate, which immediately concern us, are 'carte da zugar e figure depinte ſtampide fuor di Venezia.' (Paſſ. i. p. xi.) Now we are aware from the MS. chronicle of the City of Ulm (written by Hylin), terminating in 1474, that numerous card-makers were then eſtabliſhed in that town who ſent commercially quantities of playing-cards to different parts of Italy in barter for other merchandiſe. The prohibition may therefore have referred rather to theſe German cards which got very early into circulation, than to any produced in other parts of Italy, beſides the Republic of Venice. Nevertheleſs, we cannot refuſe to admit that in 1441, 'figure ſtampide' were produced at Venice, ſince it was for the protection of their trade production that the order of the Senate before mentioned was promulgated.

An important queſtion, however, ariſes as to the exact interpretation which ſhould be given to the word 'Stampide.' Does it imply, printed with a preſs—or merely—ſtamped, or ſtencilled? As relative to priority of production in the ſouth or in the north, this queſtion has but little weight, ſince the word 'ſtampide' is applied to the foreign cards, as well as to thoſe manufactured within the city. The word proves, however, that

previouſly to 1441, cards—in Italy too—were then 'ſtampide.' Mr. Planché obſerves:—

'*Stampere*, according to Florio, ſignifies to "print, to preſſe, to ſtampe, to form, to figure," and "ſtampe" in like manner, beſides a print or impreſſion, is ſaid to be a *marke*, a *ſhape*, a *figure*. The word exiſted before printing in its modern ſenſe had been heard of, and the natural application of it to the new art does not in the leaſt determine the queſtion of when that art was invented. "Stampide" in 1441 might ſimply mean formed, figured, or ſhaped, by the means of the ſtencil, a proceſs which we know was adopted at that period, and which being much more rapid than drawing and colouring entirely by hand would doubtleſſly affect very ſeriouſly the art of the card-illuminator, ſimilarly as photography at the preſent day has the art of the miniature-painter.' (Builder, Nov. 1870. Appendix C.)

Temanza is ſtated to have poſſeſſed certain fragments of wood-cuts rudely engraved repreſenting various parts of Venice in its ancient ſtate, which from his knowledge of the ſeveral local alterations that had taken place in the city ſince that period, could not be judged of a later date than the commencement of the fifteenth century. (Lettere Pittoriche xv. p. 322.) But this was mere ſuppoſition.

The term 'ſtampide' appears to carry us back to the earlier productions of Italian ſtamping, or to the making of imprints by means of wooden blocks on ſilk, ſatin, linen, and other articles of like fabric before alluded to (pp. 24, 25), which were uſed in the decoration of eccleſiaſtical veſtments.

Though Italy does not afford us any examples of engraved impreſſions on parchment or paper, from the thirteenth to the fifteenth century, we do not ſee how it can be denied that during this time, if not before, ſhe practiſed the art of 'imprinting' other fabrics, however limited, or that afterwards—as the Venetian decree proves—ſhe ſtill made 'figure dipinte, ſtampide.' The art may never have obtained aught but a ſecondary poſition, and may have ſoon fallen into deſuetude. In fact, the feeling and genius of Italy tended rather to the development of metal plate engraving, or engraving in *intaglio*, than to that of *relief* on wood.

To the Northern Schools muſt be awarded the credit of having produced the firſt eſtabliſhed practiſers of wood-engraving for the purpoſe of imprintation on parchment and paper. The eſults of their art come frequently before us in the ſhape of ſingle pieces coloured and uncoloured of more or leſs archaic character, ſome of which we have ſeen to be of as early a date as 1423, and thereabouts. We ſee ſuch reſults alſo in the block-books of the Low Countries, in the beautiful initial letters of the Mainz Pſalter of 1457, and in the 'Books of Fables,' printed by Pfiſter at Bamberg in 1461, the earlieſt work (with a poſitive date) printed with movable type, illuſtrated with figure wood-cuts. In theſe and like examples there is direct evidence of the early work of the Northern Schools in various directions with which the Italian School cannot compete, whatever praiſe we may award to the greater beauty of its later productions, as are to be ſeen, *e.g.*, in the Hypnerotomachia Poliphili of 1499, the Aureum Opus of Vivaldi of 1503, and in the Metamorphoſes of Ovid by Mazzalis of 1505.

The evidence ſupporting the claims of Italy for originating impreſſions from intagliate metal plates has generally been conſidered more valid than that upon which ſhe baſes her demands in reſpect to wood-engraving. Until a comparatively recent period Italy was conſidered by many to have clearly foreſtalled the German ſchools in reſpect to engraving on metal. But ſubſequent reſearch has ſhown that this was not the caſe, and has tended to ſuggeſt, if not to prove, that while the Germans were firſt in the field with their actual productions, *i. e.*, dated impreſſions from copper-plates engraved directly for the purpoſe of being printed from—the Italians were receiving theſe works as hints and ſuggeſtions, leading them to teſt their plates in *niello* in a like way, which plates, it muſt be remembered, though capable of yielding ſuch impreſſions, were not engraved with the expreſs intention that they ſhould be made to do ſo. As Mr. Scott, in his Life of Albert Dürer, remarks:—

'The art of engraving for the purpoſe of printing was really a German invention, and this would have been long ſince confeſſed, were

it not that the preſence of a hiſtorian in Italy, has made all the difference between the two countries, and the goldſmith Finiguerra has received all the honours of a diſcoverer, and Florence the credit of having ſeen the firſt-fruits of the art of engraving. The ſtory as recounted by Vaſari, with all its intereſting details, is conſtantly reproduced, and will continue to be ſo as there is no other wherewith to ſupplant it. Nevertheleſs, it is long ſince Strutt ſhowed that the date aſſigned to the diſcovery in Florence was really poſterior to that on exiſting prints executed in Upper Germany, and ſince his time many others have been obſerved bearing an earlier or contemporary character. We have the Maſter of Martin Schön, and the Maſter of Iſrael van Mechen, with others, working in the ſame ſpirit, and even theſe great and accompliſhed engravers themſelves, who ſhow no ſign of having been the pioneers in a new art, carry us back to Vaſari's date. Schön died in 1486, leaving a lifetime of engravings behind him, which he muſt have begun to produce before the date aſſigned to the Florentine diſcovery, and his maſter Zwott, or whoever he was, takes us back to the earlier years of the printing-preſs.' (p. 3.)

We would obſerve that the chief points of Vaſari's ſtatements appear to be fairly correct with the exception of the aſſumption that Finiguerra's attempts were the firſt which had been made. Of courſe, as far as the queſtion of *priority* is concerned it is a moſt important one, but ſo far as an account of the time and manner of the firſt attempts in the proceſs of taking impreſſions from metal plates in Italy is conſidered it has little influence, and Vaſari may be relied on. His account is the following:—

'The commencement of the art of engraving (*dell' intagliare*) ſprings from Maſo Finiguerra, a Florentine, about the year of grace 1460, ſince this artiſt from all his works, which he engraved on ſilver to be afterwards filled up with *niello*, obtained from them impreſſions in clay, and having poured liquid ſulphur on theſe, they became imprinted and charged with ſmoke. Whence by means of oil they gave out the ſame effect as did the ſilver. And this he did again with damp paper, and with the ſame tint, exerting preſſure gently all over it with a round roller, which made it appear not only as if printed, but as though drawn with the pen.' (tomo vii. p. 131.)

Whether Finiguerra took his impreſſion on paper direct from

the metal plate, or from a counter-proof in ſulphur derived from an impreſſion in clay, has been diſputed, a doubt having ariſen on account of the vagueneſs of Vaſari's deſcription. But this matter does not now concern us ; ſuffice it to ſay, it is generally admitted that Maſo Finiguerra produced, ſoon after the year 1450, impreſſions on paper from ſilver plates engraved for the purpoſe of being charged with *nigellum*. We have not any evidence earlier than this of metal plates having been made to yield impreſſions on paper in Italy ; and at this date even ſuch plates were not engraved directly for the purpoſe of printing from, the impreſſions being taken for the ſake of the artiſt obtaining an idea of the effects which the completed *nielli* would produce. Ten years had to paſs from this time before Baccio Baldini, the oldeſt of the Italian copper-plate engravers, conceived the idea of applying the procedure practiſed with *nielli* plates to the indefinite multiplication of impreſſions obtained from plates engraved ſpecially for the purpoſe of yielding them. The oldeſt dated print, a kalendar (Paſſ. v. p. 31), we have of Baldini, or at leaſt ſuppoſed to be his, bears on it 1465, *i.e*, nearly twenty years later than the earlieſt date borne by an impreſſion from a German copper-plate (*poſtea*, Baldini, Botticelli). It is true attempts have been made to prove that the birth of engraving in *intaglio* on copper-plate in Germany could be traced further back than this, and prints have been ſtated to exiſt having the years 1422, 1430, 1440, and 1445, on them ; but ſuch ſtatements cannot be ſupported by production of the proofs (Bartſch, Bibl. 2, v. 13, p. 5 ; Paſſ. Bibl. 56, i. p. 192).

The oldeſt German engraving, *i.e.*, from copper-plate, known up to the preſent time, bears the date 1446. It is a Flagellation, forming part of a ſeries of ſeven prints of a Paſſion, which was in the poſſeſſion of the late M. Renouvier of Montpelier. Theſe prints are ſuppoſed to have been produced by a maſter of Upper Germany. They are rude and archaic in ſtyle, the forms are ſtrongly accentuated, and the ſhadows in the fleſh and architectural details are barely indicated by ſhort and irregular hatchings, while the lines in the draperies are more elongated and fine. The drawing, without being exact or very well expreſſed, ſhows nevertheleſs a certain amount of obſervation of nature, while the expreſſion of

the heads is true, very lively, though ſometimes verging on caricature. (Paſſ. ii. p. 4.)

We may refer next to a print of ſome notoriety, viz., the Mary as Queen of Heaven, formerly in the Weigel cabinet, and of which copies may be found in Naumann's 'Archiv. f. die Zeichnenden Kunſt,' iv. Jahrgg. 1858; Weigel's 'Drucker Kunſt' (Bibl. 70), and Weigel's 'Sale Catalogue.' This print bears the date 1451 and the ſignature ✠. It is an example of early art far ſuperior to the engraving juſt alluded to. The drawing is delicate with a certain grandeur of ſtyle, and the deſign not devoid of ſentiment and beauty. It has been printed of a fine black colour. It is proper to add, however, that doubts have been caſt upon the validity of the date 1451. It is ſtated to have been tampered with on the impreſſion. At any rate the latter was purchaſed by good authorities at the ſale in 1872 for nearly 600*l.* We ſhall refer to this print again.

A third precious illuſtration of early engraving is in our own National Collection. We have before noticed it when alluding to the illumination of engravings in MSS. It is a Laſt Supper, bearing on it **LVII. JOT.**, *i.e.* the year 1457, and occurs as one of a ſeries of twenty-eight pieces. We have ſeveral times examined this ſpecimen, and muſt admit that it is far inferior in every reſpect to the ſtyle, feeling, and execution of the piece laſt mentioned.

In the library of Danzig is a Decollation of St. Catherine, with the date 1458 on it, which, according to Paſſavant, is evidently of German origin; while of the Maſter of 1464, belonging to either Lower Germany or Flanders, ſometimes called '*le maître au banderoles*,' ſeveral examples are known.

An account with illuſtration may be found in Dibdin's 'Bibliographical Tour' (vol. iii. p. 277) of 'an impreſſion from a copper-plate of the undoubted date of 1462—and poſſibly even before 1460,' at leaſt ſo ſtates the Doctor. The ſubject is a Dead Chriſt in the Lap of the Father.

Of the examples adduced ſome carry us back nearly twenty years before the earlieſt efforts of Finiguerra, while others approaching yet ſtill keep within the time ere Baccio Baldini ſubſtantively eſtabliſhed engraving in Italy. Some writers have ſuggeſted that even when Italy did begin to work off impreſſions from her plates,

nielli or otherwiſe, ſhe directly took the hint from Germany. Thus Mr. Scott remarks,—

'The truth is, the happy idea of *rubbing* off impreſſions from plates prepared for *nielli* was probably ſuggeſted by the ſight or the rumour of engraving printed on paper by preſſure. The charts for the Ptolemy publiſhed in Rome in 1478 were commenced in 1472, they are therefore the earlieſt known publiſhed copper-plates done in Italy, and they were done by Germans, Conrad Sweynheim and Arnold Buckvick.' (p. 3.)

The work of Bettini, 'Il Monte Sancto di Dio,' containing engravings it is preſumed by Botticelli and Baldini, was printed by Niccolo di Lorenzo, in 1477.

Paſſavant, referring to the early Italian efforts (vol. i. p. 197), obſerves,—

'A rather ſingular coincidence in connection with this ſubject is to be remarked in the preſence at Florence, preciſely in the year 1450 (the year when Maſo Finiguerra is thought to have obtained his firſt impreſſions), of Roger Van den Weyden, the celebrated pupil of Van Eyck. He was painting a figure of the Virgin for the Medici family. One can ſcarcely doubt that he paid a viſit to the famous goldſmith, Maſo Finiguerra, in order to ſee the beautiful *pax* of the Coronation of the Virgin, upon which the latter was then engaged. It is therefore not unlikely that the Flemiſh painter, on obſerving the complicated method followed by the Florentine artiſt in procuring impreſſions in ſulphur in order to fill them afterwards with black tint and ſo judge of the effect of his work, would ſhow him the very ſimple method of obtaining the ſame reſult from directly impreſſing the plate on damp paper. We are confirmed in this opinion by certain very old proofs of *nielli* of Netherlands origin, preſerved in the collection at Dreſden, and which are of the period of Maſter Roger.'

The eminent painter, Van Eyck, was at Rome in 1450. It is not eaſy to underſtand how it ſhould have happened that if ſo ingenious and important a proceſs as the German one had been communicated to the Italians, the latter ſhould have allowed ten years to elapſe before they decided on its employment; but on this point hereafter.

In the opinion of Paſſavant a proof of the priority of the Germans to the Italians is ſhown in the facts that Sandro Botticelli imitated in his prints of the Prophets certain of the peculiarities of

the Maſter ⁋ ℌ 1466, already working according to ſome in 1461, and employed, as did the Maſter of 1464, the 'dry point' in hatching the ſhadows in the illuſtrations to the Divina Commedia of Dante.

Strutt ſought to ſhow that England had a fair right to claim a good rivalry with, if not actual priority to, other countries in the early practice of metal engraving. He gave, in his well-known 'Dictionary,' an impreſſion direct from a metal plate in his poſſeſſion, which he thought was as early as any that had been executed in the firſt epoch of the art. Judging from the ſtyle of the figures and text in his illuſtration we ſhould think that few would agree with him.

Mr. Ottley likewiſe thought it 'not very improbable' that in England a woodcut had been produced as old as the Saint Chriſtopher! (Bibl. 52, p. 198; *poſtea*, chap. vii.)

One of the more recent writers in our department, viz., Dupleſſis, in 'Les Merveilles de la Gravure'—

'does not heſitate to affirm, though without being able to produce any formal proof in ſupport of this opinion, that the art of impreſſing paper from engraved metal plates was diſcovered ſimultaneouſly in Italy and Germany.' (p. 181.)

Paper.—Breitkopf, Janſen, and Firmin Didot, have dwelt on the difficulty of arriving at ſatisfactory concluſions concerning the when and where of the origin of playing-cards and engraving, as long as we are in doubt concerning the time and countries in which paper made from linen rags firſt appeared. The attempt to ſolve this problem is rendered difficult by the circumſtance of it being no eaſy matter always to diſtinguiſh between paper made from linen rags and that made from cotton;* which latter kind of paper was employed many years before the other deſcription came into uſe. The difficulty becomes all the greater as we diſcover that at one time the two fabrics were mixed. It is ſtated that the moſt ancient MS. on cotton paper is of the date 1050, and that there is in the Tower a letter to Henry III., which is on ſtrong paper, apparently of mixed materials, while ſeveral letters of the follow-

* Weſſely ſtates the reverſe. (Bibl. 96, p. 86.)

ing reign have been written evidently on cotton paper. (Herring on Paper and Paper-making.)

That paper made from linen cloth was known in the twelfth century is indirectly proved by the ſtatement of the Arabian phyſician, Abd l'Hatiph, who, writing an account of his viſit to Egypt in the year 1200, remarks, 'that the cloth found in the catacombs and uſed to envelope the mummies was made into garments or ſold to the ſcribes to make paper for ſhop-keepers.' Since the mummy cloths were made of linen ſo muſt have been ſuch paper. According to Montfaucon (Supp. vi. vol. iii. 117), there had not been any book written on linen-rag paper before St. Louis, who reigned from 1226 to 1270; others aſſert that the Spaniards had manufactured it, in 1260, in the diſtricts of Catalonia and Valentia. Its uſe prior even to this latter date has been maintained by Schwandner, for a MS. mandate of Frederick II., dated 1242, found by him in a monaſtery of Upper Styria, is declared to have been written on paper made from linen rag.

Janſen, during his reſearches as 'Commiſſaire Archiviſte,' for the department of Mont Tonnerre, found, he tells us, a piece of '*papier du lin*,' uſed in 1301 for writing an account on, the paper-mark being a circle ſurmounted by a ſtalk, bearing at the end a ſtar or five ſmall radiant lines. Breitkopf, rejecting all which he conſidered as doubtful inſtances, declared the earlieſt MS. he could find on paper from linen rag was of the date 1308, while, according to Lacroix, the firſt genuine article of the kind is a letter from the Sire de Joinville to Louis X., of the date 1315. We believe there is a MS. on linen rag paper in the Britiſh Muſeum, which MS. dates back to 1335. Janſen, who had paid great attention to this ſubject, came to the concluſion that,—

'After all our reſearches we cannot determine the preciſe epoch in commerce, nor the country in which linen rags were firſt uſed for the manufacture of paper. It may be ſaid, however, that Italy has better claims for the invention notwithſtanding that ſhe continued to employ cotton paper until 1367, and which ſhe had uſed ſince 844. The Germans we know uſed linen paper in 1308; France employed it in 1301; England in 1342; and Spain in 1367.' (Bibl. 39.)

The paper uſed in England for nearly 150 years after the date

here mentioned muſt have been imported, as the art of making it is conſidered not to have been practiſed among us until the reign of Henry VII. (1485-1509). On this ſubject reference may be made with advantage to the article by G. Peignot on Paper and Parchment in Lacroix and Serres' 'Le Moyen Age et la Renaiſſance,' vol. ii.

According to Mr. Gough ('Obſervations on the Introduction of Cards in England,' Archæologia, vol. viii. p. 158), there may be found in the 'Account of Edward I.'s Expenſes (A.D. 1272–1307),' a liſt of the ſtores given out for the uſe of Stirling Caſtle, and amongſt which are mentioned one dozen of parchment and one pound of ink (*unam duodenam pergameni et i. lb. atramenti*), but not any alluſion is made to paper.

Cloſely as the general uſe of paper made from linen rags muſt have been aſſociated with the primitive annals of engraving, it is yet evident that a review of the early hiſtory of the former does little further than ſhow us that the two were, as might have been expected, in cloſe connexion, and that the natural forerunner—paper—after it had come into general uſe, was followed in from a quarter to half of a century, according to the country, by the practice of taking impreſſions on it from metal plates and wooden blocks.

Having referred in the preceding pages to all points in connexion with the early hiſtory of engraving deemed neceſſary thus far, it may be well, before we cloſe the chapter to ſtate in a *reſumé* the concluſions at which we may arrive. They are as follow :—

1ſt. During the thirteenth and fourteenth centuries the uſe of the 'graver' was common and managed with great ability for the purpoſe of engraving figures and other ſubjects on plates of metal deſtined for monumental and ſepulchral purpoſes. The 'point' was uſed with like efficiency for tracing religious ſubjects on plates of metal intended for the ornamentation of the binding of books and for the ſides of reliquaries, and mordants were employed for the purpoſe of biting out ornamental figures on the iron and ſteel of arms.

2ndly. That it is juſt poſſible engraving—in the modern acceptation of the term, *i. e.* the receiving impreſſions on parch-

ment or paper or like material, from metal plates and wooden blocks —was practiſed by the Northern Schools, though in a very limited way, at the end of the thirteenth or at the beginning of the fourteenth century; and it is probable that in Italy ſilk and linen fabrics were then imprinted from wooden blocks.

3rdly. That it was not until the beginning of the fifteenth century that engraving became, what we may term in relation to the art and period, well eſtabliſhed.

4thly. That probably to Italy is due the credit of firſt employing wooden blocks for imprinting textile fabrics, and to the Northern Schools that of firſt taking impreſſions both from wood and metal on parchment and paper.

5thly. That while in the Northern Schools we can go back, *quoad* wood engraving, poſitively to 1423, and as reſpects metal engraving to 1446, we cannot reach in Italy, as regards the firſt, farther than 1467, and as relates to the ſecond 1450-52, *nielli* proofs, and 1465 for metal plates engraved for the purpoſe of being printed from.

CHAPTER III.

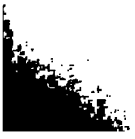
ON THE VARIOUS PROCESSES OR KINDS OF ENGRAVING.

WE have hitherto employed the term 'engraving' in but a very general way, or as implying ſimply the cutting into wooden blocks and metal plates for the purpoſe of their being printed off on ſome paper-like material; but as details rather than generalities have now to come before us, it is neceſſary that ſome definite ideas be formed in reſpect to the different procedures under which engraving is conducted.

Engraving in General.—When a ſubſtance is to be engraved for the purpoſe of being printed from, one or other of two methods is generally followed.* In one method all the parts intended to be white in the impreſſion—and therefore not drawn on the object to be engraved—are cut away or dug out of ſuch object, while all the portions to be dark in the print, and which are drawn on the ſubſtance to be engraved, are left intact, uncut, and therefore ſtanding in *relief.* The ridges thus left in relief become the parts which are afterwards inked—the cut-away portions remaining pure—ſo that when paper is preſſed againſt the engraved ſubſtance, theſe inked ridges in relief give to the paper a facſimile of their own form in the ink they leave on it. This proceſs is called 'engraving in *relief.*'

In the other method the parts intended to be white in the print are left intact and uncut on the engraved object, while the parts drawn upon the latter, and meant to ſhow black in the impreſſion, are cut away or dug out; in other words, the engraving is in *intaglio.* In ſuch engraving it is the cut-out or intagliated portions which become inked, and which when paper is preſſed

* The modified proceſs known as Mezzotinto engraving will be alluded to afterwards.



mouth, or rather into them, yields a facſimile of the deſign in the ink tranſferred to the paper.

In the firſt inſtance the inked and *formative* portions are preſſed into the paper; in the ſecond caſe the paper is preſſed into the inked and *formative* parts. On examining the back ſurface, or *verſo*, of an impreſſion taken from a block or plate engraved in *relief*, the black lines appear to form projections, while on the front, or *recto*, of the print they appear as indentations. On the other hand, the *verſo* of an impreſſion from an engraving in *intaglio* exhibits rather depreſſions over the blacks, while the lines in front are rough or elevated. The firſt method here deſcribed has been termed by the French '*taille d'epargne*,' becauſe it conſiſts in ſparing the outlines and marks of the drawing, and cutting out the whites, while the ſecond proceſs has been called '*gravure en creux*,' ſince the outlines or drawings are engraved or hollowed out.

In engraving metal plates the proceſs of *intaglio* work is usually followed, and in engraving wooden blocks that of cutting in relief. But both in the infancy of the art and recent times metal plates have been cut in relief, and the forms drawn on wood blocks have been engraved in *intaglio*. In the former caſe the portions of metal in *relief* are inked, as in the wooden block, but in the latter the parts in *intaglio* are not inked, as they are in the engraved metal plate. In the ſecond caſe, too, the ſurface of the block receives ink from a roller, allowing the lines to print off from a black ground, while the ſurface of a metal plate engraved in the ordinary way would come dark off a light ground if not wiped and printed in the ordinary way. The latter would occur in the impreſſion from a wood block on which the forms had been engraved in the metal manner. This reverſal of colour and proceſs, due to the method generally followed in wood-engraving for the preſs, is occaſionally practiſed in the caſe of engraving on metal plates. Concerning this variation, we ſhall poſtpone what we have to ſay until deſcribing the *manière criblée*, nor do more than mention at preſent that the early maſters occaſionally engraved both in *relief* and in *intaglio* upon the ſame metal plate.

In [illegible] the intagliate hollows in metal-plate engraving, differ[illegible]ven are followed, ſometimes the hollows are cut

or ploughed out, ſometimes ſcratched or ſcraped out, occaſionally punched out, and not unfrequently eaten or corroded away by acid mordants. It often happens that more than one proceſs is adopted in reſpect of the ſame plate.

It would not be eaſy to determine whether wood-blocks or metal plates were firſt uſed to engrave on, for view them in any aſpect we find them had recourſe to apparently contemporaneouſly. If wood was early employed for imprinting textile fabrics, ſo engraved *interraſile* metal plates, decorating book-covers, altar-tabernacles, reliquaries, &c., were made to yield impreſſions, and at the ſame period, *i. e.* from the latter third of the fourteenth to the end of the firſt quarter of the fifteenth century. It is conſidered by ſome good authorities that not a few prints exiſt of which it is not eaſy to ſay whether they have been printed from wooden blocks or metal plates.

Engraving on Wood.—For engraving on wood, pear and crab-tree blocks were employed by the old maſters, and they frequently uſed them of very large ſize. In ſome caſes their dimenſions and character were ſuch as to entitle them to be conſidered rather as ſmall planks than blocks, while in others ſeveral blocks were united together to form a complete engraving, the impreſſion of which may be ſaid to have been *enormous* relative to the art period. H. S. Beham cut ſome very large ſingle blocks, and in Derſchau's work (Bibl. 15) may be ſeen a cut engraved in 1525, which is more than 34 inches high by 24 wide, and executed in a ſtyle as bold and free as its ſize demanded. Domenico dalle Greche repreſented Titian's deſign of Pharaoh and his Hoſt, on ſeveral blocks, which when united gave an impreſſion of a woodcut more than ſix feet in length.

Many blocks have reached our own time, not of courſe blocks of *incunabula*, but of the time of Dürer, or ſhortly after him; nevertheleſs we have a few of the former, and in this country. The library of Earl Spencer, at Althorp, poſſeſſes more than one xylographic block; and in the Britiſh Muſeum are preſerved moſt of the original blocks of the Smaller Paſſion of A. Dürer. The Imperial Library at Vienna is particularly rich in ſuch treaſures, the origin of the collection being due to the patronage of the Emperor Maximilian to the engravers of his time. Refer-

ence has been previouſly made to the publication by Baron Derſchau of numerous impreſſions worked off at the beginning of the preſent century from a ſeries of old blocks ſaid to have been collected by him after much trouble, and ſome of which he maintained had their origin before 1500. Upon many of his examples little or no dependence is to be placed, the blocks from which they were taken being not very *old*, but ſimply very *bad*, while others are ſuſpiciouſly like modern impoſtures. There are others which are original, but not old, and one or two impreſſions may be from blocks engraved before the time of Dürer.

One hundred and thirty-five blocks connected with the Triumph of Maximilian are to be ſeen at Vienna, all of pear-wood, and ſeveral of them partially worm-eaten. They were engraved between 1516 and 1519 by ſeventeen engravers whoſe names (Bartſch, vii. p. 236) are written in full with ink on the backs of many of the blocks.

Blocks of purely xylographic character, *i. e.*, with engraved text only on them, of very early origin, have deſcended to us, as inſtanced by the two old blocks of a *Donatus*, firſt noticed by Heinecken, and ſince more minutely deſcribed by Chatto in his Hiſtory of Wood Engraving.

M. Firmin Didot ſtates that the numerous blocks of wood—all of pear-tree—which he ſaw in the Muſeum at Baſle, and which were drawn upon with the pen by Brandt for a projected edition of Terence, were all '*bois du fil*,' that is to ſay, they were blocks cut in the longitudinal way of the wood, and drawn upon in the direction of the woody fibre. In modern times box-wood is the chief material employed, and in the form of '*bois debout*,' or wood cut in the tranſverſe direction, and drawn upon on the ſame ſurface.

'Engraving on pear-wood,' ſays M. Didot, 'where the point of the artiſt often meeting with the fibre of the wood, cauſing the former to deviate to the hazard of the continuity of the cutting, preſents a difficulty to be ſurmounted only by great addreſs, extreme attention, and conſiderable loſs of time. . . . . In engraving on box and "bois debout," greater quickneſs of execution is attainable, to the extent even of eight or nine times that poſſible in engraving on pear-wood and "bois du fil." We may judge by this of the amount of time

and patience expended on the great number of books illuſtrated with woodcuts, which were executed in the ſixteenth century at Nürnberg, Baſle, Paris, and Lyon, bearing in mind that many of them did not contain leſs than two, three, or even four hundred deſigns.' (col. 278.)

We may remark, *en paſſant*, that in the firſt volume of the Bookworm (London, 1866) may be ſeen a reproduction engraved on pear-tree wood of one of the pages of the Biblia Pauperum, ſuch method having been adopted by M. Berjeau the better to imitate the original cut.

The mode of repairing a block by means of the 'plug' appears to have been practiſed by the German engravers of the time of Albert Dürer. The plug which they inſerted was uſually ſquare, and not circular, as at preſent (Chatto). Upon this point the remarks of Sandars and of Berjeau, in the Bookworm for 1868, 1869, and 1870, may be conſulted.

During the firſt epoch of art the cutting of the wood-block embraced a ſingle figure only and in outline, or perhaps a coat of arms. A name was cut under the former, or above it in a ſcroll or 'banderole,' then followed often a few lines or a verſe, or inſtead, 'Ora pro nobis' was engraved beneath. Gradually the inſcription increaſed in length, ſeveral figures were introduced, with attempts at ſhading, and perhaps more than half a page of Latin or German text; all being cut on the ſame piece of wood. The labour and care neceſſary to produce the text muſt have far outweighed the cutting of the figures after the transference of the deſign to the wood. Alluding to an edition of the block-book, the Speculum Humanæ Salvationis, printed ſo far as the text is concerned, partly from movable type and partly from blocks, Mr. Chatto obſerves:—

'The page printed from the wood-block was, in ſhort, a facſimile of the correſponding page, printed from movable types. So completely did they correſpond that I have no doubt that an impreſſion of the page printed from movable types had been transferred, as engravers ſay, to the block.' (p. 104.)

How this was effected in old times we do not know, but at the preſent day engravers—

'Firſt moiſten the back of the paper on which the cut or letterpreſs is

printed with a mixture of concentrated potaſh and eſſence of lavender, in equal quantities, which cauſes the ink to ſeparate readily from the paper; next, when the paper is nearly dry, the cut or page is placed above a prepared block, and by moderate preſſure the ink comes off from the paper, and leaves an impreſſion upon the wood.' (p. 104.)

On the authority of Ottley and Berjeau is given the following account of the practice of the old wood-engravers:—

'A block of wood being prepared from a perpendicular cutting of pear-tree, either a drawing was made upon its ſurface, in which every line was delineated with a pencil or reed-pen exactly as the cut was ultimately to appear, the intervening ſpaces of plain wood being cut away, or more often, it is thought by ſome, the deſign having been drawn on a ſheet of paper, the latter was glued, with its face downwards, on the prepared block; the paper was then rendered tranſparent, perhaps by oiling it, ſo that every part could be diſtinctly ſeen through. They then cut through the paper, hollowing out the block in all thoſe parts where no lines of the pen appeared, which completed the work, the ſurface of the block then preſenting in relief every line and touch of the original drawing.'

The abundance of croſs-hatching ſo conſtantly found in old woodcuts is explained by the fact of this being the eaſieſt mode for the draughtſman to follow in obtaining his effects of light and ſhade. The great labour it allots to the engraver—who has to cut down every minute ſpace from each angle of the lines, and clear out the former—was not then taken into account.

In 1568, Jobſt Amman deſigned a ſeries of cuts to illuſtrate Hans Sachs' deſcription of the various ranks of men, arts, and handicraftſmen, which was publiſhed, with verſes deſcriptive of the cuts. Among the latter were figured the 'Formſchneider,' or form or figure-cutter, and the 'Briefmaler,' or card-painter, or ſtenciller, their avocations being ſpoken of as diſtinct trades. In Chatto and Jackſon (Bibl. 38) may be ſeen copies of the two cuts. The 'Formſchneider,' or wood-engraver proper,

'Is apparently at work on a block which he has before him, but the kind of tool which he employs is not exactly like thoſe uſed by Engliſh wood-engravers of the preſent day. It ſeems to reſemble a ſmall, long-handled deſk knife; while the tool of the modern wood engraver has a

handle which is rounded at the top, in order to accommodate it to the palm of the hand. It is alſo never held vertically, as it appears in the hand of the "formſchneider." It is, however, certain, from other woodcuts, which will be ſubſequently noticed, that the wood-engravers of that period were accuſtomed to uſe a tool with a handle rounded at the top, ſimilar to the graver uſed in the preſent day.' (p. 410.)

In M. Garnier's work (Bibl. 88, p 149) may be found a detailed and truſtworthy deſcription of the methods which were adopted by the Dominoitiers of Chartres in the production of popular Imagery. The account given, though relating to the ſeventeenth and eighteenth centuries only, without doubt illuſtrates the manipulations of a much earlier period, tranſmitted by craftſmanſhip and tradition to more recent times.

In order that ſome of the lines or ridges left ſtanding in relief on the block may be ſubjected to leſs preſſure in printing than are the other parts, and thus allowed to appear lighter in the impreſſion, modern engravers often practiſe 'lowering' of the block, *i. e.* they ſcrape away the ſurface of the block from the centre towards the ſides, or hollow it out in ſuch other places as may be deemed proper. This practice, though claimed as a modern invention, has been ſhown by Mr. Chatto to have been practiſed as far back, at leaſt, as 1538; for the Lyons' 'Dance of Death' of that date—

'Affords ſeveral inſtances of blocks lowered in this manner, not only towards the edges, but alſo in the middle of the cut, whenever it was neceſſary that certain delicately engraved lines ſhould be lightly printed, and thus have the appearance of gradually diminiſhing till their extremities ſhould ſcarcely be diſtinguiſhable from the paper on which they are impreſſed. Numerous inſtances of this practice are frequent in woodcuts executed from 1540 to the decline of the art in the ſeventeenth century.' (p. 462.)

It has been commonly ſuppoſed that the ink uſed in taking impreſſions from the early cuts, and for the block-books, was always of a very pale or light-brown colour, very thin and waſhy, or diſtemper-like, and that the age of a print could be approximately arrived at from regarding the character of the ink. That the latter was very frequently as juſt deſcribed is

true, but not always ſo; for moſt cabinets rich in *incunabula* will afford examples which have been printed off in a black, ſolid-like ink; recent reſearches have proved, alſo, that ſpecimens of the laſt quarter of the fifteenth century—particularly from the ſchool of Ulm—were printed off in pale ink, like many much earlier productions. Some prints, ſuppoſed to be of the laſt quarter of the fourteenth century or the commencement of the fifteenth, have been worked off even with a very black ink, prepared with oil or ſome fatty matter. To theſe latter belong two examples formerly in the Weigel Collection, facſimiles of which may be ſeen in the 'Anfänge der Druckerkunſt.' (Bibl. 70.) One is a Chriſt in the Preſs, the other a Saint Chriſtopher, of character more archaic than the celebrated print of 1423, and in which the 'ink of impreſſion has been ſo charged with the oil that the latter has ſpread beyond the contours, as may be perceived even now.' Neverthelefs it is true that the majority of early wood-cuts were printed off with a pale biſtre, diſtemper-like colour, which, according to Meerman, was employed for the purpoſe of better imitating the tint of the original deſigns.

'The ink with which the cuts in the "Poor Preacher's Bible" have been printed is evidently a kind of diſtemper of the colour of biſtre, lighter than in the "Hiſtory of the Virgin," and darker than in the "Apocalypſe." In many of the cuts certain portions of the lines appear ſurcharged with ink—ſometimes giving to the whole page rather a blotched appearance—while other portions ſeem ſcarcely to have received any. (Schelhorn has noticed a ſimilar appearance in the old block-book entitled "Ars Memorandi.") This appearance is undoubtedly in conſequence of the light-bodied ink having, from its want of tenacity, accumulated on the block where the line was thickeſt or where two lines met, leaving the thinner portions adjacent with ſcarce any colouring at all. The block muſt, in my opinion, have been charged with ſuch ink by means of ſomething like a bruſh, and not by means of a ball. In ſome parts of the cuts—more eſpecially where there is the greateſt portion of text—ſmall white ſpaces may be perceived, as if a graver had been run through the lines. On firſt noticing this appearance, I was inclined to think that it was owing to the ſpreading of the hairs of the bruſh in inking, whereby certain parts might have been left untouched. The ſame kind of break in the lines may be obſerved, however, in ſome

of the impreſſions of the old woodcuts publiſhed by Becker and Derſchau, and which are worked off by means of a preſs, and with common printers' ink. In theſe it is certainly owing to minute furrows in the grain of the wood; and I am now of opinion that the ſame cauſe has occaſioned a ſimilar appearance in the cuts of the "Biblia Pauperum Predicatorum."' (Jackſon and Chatto, Bibl. 38, p. 92.)

We may ſay that, as a rule, the paper on which the early woodcuts were printed was relatively thick and coarſe, and that, if it had the advantage of great ſolidity, it was rendered by the latter ſomewhat repugnant to eaſy impreſſion. In fact, the papers of the period, being manufactured from hempen rags, which the lye-waſh from aſhes did not ſufficiently diſintegrate, offered a conſiderable reſiſtance, and, further, theſe old papers were often ſtrongly ſized. On the other hand, a certain amount of what artiſts underſtand as 'texture' was given with great advantage by theſe coarſe-grained fabrics.

It is generally aſſerted that the early cuts and xylographic impreſſions were obtained by means of the 'frotton,' or rubber, and not with a preſs; that is to ſay, the paper being laid on the block, *friction* was applied to the back of the former, until ſufficient impreſs of the deſign was made on the other face of the paper.

'Conſidering,' writes Mr. Chatto, 'the thickneſs of the paper on which the block-books are printed—if I may apply this term to them—and the thin-bodied ink which has been uſed, I am at a loſs to conceive how the early wood-engravers have contrived to take off their impreſſions ſo correctly; for in all the block-books which I have ſeen, where friction has evidently been the means employed to obtain the impreſſion, I have only noticed two ſubjects in which the lines appeared double, in conſequence of the ſhifting of the paper. From the want of body in the ink, which appears in the "Apocalypſe" to have been little more than water-colour, it is not likely the paper could be uſed in a damp ſtate, otherwiſe the ink would run or ſpread; and even if this difficulty did not exiſt, the paper in a damp ſtate could not have borne the exceſſive rubbing which it appears to have received in order to obtain the impreſſion. Even with ſuch printer's ink as is uſed in the preſent day—which, being tenacious, renders the paper, in taking an impreſſion by means of friction, much leſs liable to ſlip or ſhift—it would be difficult

to obtain clear impreſſions on thick paper from blocks the ſize of thoſe which form each page of the "Apocalypſe" or the "Hiſtory of the Virgin." . . . The backs of many of the old woodcuts which have been taken by means of friction ſtill appear bright, in conſequence of the rubbing which the paper has ſuſtained in order to obtain the impreſſion. They would not have this appearance if the paper had been uſed in a damp ſtate.' (Bibl. 38, p. 78.)

Mr. Noel Humphreys, alluding to the page of the 'Speculum,' he had ſelected for illuſtration, remarks that the cuts—

'Are ſtill printed from wood, in brown diſtemper ink, ſuch as was uſed in the xylographic books, the print or impreſſion of them being produced by rubbing the back of the paper when placed face downwards upon the engraved block; while the text was added by a ſeparate proceſs, being printed in black oleaginous ink from movable types, in ſome rude kind of preſs analogous in action to that of the ſubſequently perfected printing-preſs. An examination of the original is ſufficient to prove theſe aſſertions, the back ſtill ſhowing the gloſs cauſed by the rubbing proceſs behind the impreſſion from the wood-engraving, while at the back of the text no gloſs of the kind is found. It is ſcarcely neceſſary to add, that at the back of the text of the entirely xylographic pages of the "Speculum" the ſame gloſs is found as at the back of the illuſtrations.' (Bibl. 36, p. 61.)

This appearance of the effects of friction ſtated to be ſo plainly perceivable on the backs of old woodcuts is, to ſay the leaſt, often very doubtful to ourſelves. Along the ridges on the back of the paper, formed by the ſtronger indented black lines of the face of the cut, may no doubt be ſeen, in many prints, a poliſh which is wanting on the reſt of the paper. But often ſuch poliſh is not more than might have been produced by the ſlight and conſtant friction which the print muſt have been ſubjected to, during the courſe of its tranſmiſſion to us through four centuries. At any rate, it is nothing like what we ſhould expect to ſee from the friction we may ſuppoſe to have been neceſſary to have worked off ſome of the more ſtrongly marked impreſſions on which this ſlight poliſh may be found. We would obſerve, alſo, that authorities are themſelves occaſionally at variance concerning the ſame print. M. Renouvier, *e. g.*, ſtates that the woodcuts of the 'Spirituale

Pomerium' were '*imprimées au frotton*;' while Baron Reiffenberg is of opinion that they were printed by preſs. Moreover, we are not ſatisfied that it has been proved that the uſe of a preſs or roller of ſome kind, by the engraver and xylographic artiſt, was unknown before Gutenberg's firſt works appeared; *i.e.* 1450–1460. It is known that he had ſome ſort of printer's preſs by 1439, but we believe that a preſs was employed long before that time. As Weigel well points out, a joiner's or ſcrew-preſs muſt have been very early in uſe, and but a ſlight ſtep onwards would adapt it to the purpoſe of thoſe who bound together the leaves of MSS.; the volumes of which, when decorated by thick covers, inlaid with carved or chaſed work, muſt have been ſubjected to ſome deſcription of fixed preſſure. We have already referred to a print in the Weigel Collection, which, in the opinion of good judges, diſtinctly evinces the effects of preſſure.

'This print, inſerted in a hollow of the cover prepared for it, ſeems to have been meant to replace the reliefs in ivory which decorated the more coſtly bindings of church books. It would appear alſo to have been printed off while *in ſitu*—the hollow having been previouſly filled with glue,—the plate being heated for the purpoſe probably, ſince the glue ſtill adheres to the back of the parchment, over the contours in relief formed by the cutting, while it is detached from the reſt of the ſurface; on the contrary, that ſide of the parchment bearing the engraving is very ſmooth.' (Paſſ. vol. i. p. 21.)

In fact, the 'preſs' as an inſtrument by which continuous preſſure merely could be obtained, is in the form of the wine-preſs, one of the oldeſt of inſtruments, and was conſtantly repreſented in ancient engravings. Some of the moſt venerable of theſe, repreſenting 'Le Chriſt ſous le preſſoir,' place our Saviour, in many inſtances, under ſome form of ſcrew-preſſure. The exact nature of the preſs, and its frequency of employment in lieu of friction in taking impreſſions, are points upon which we have not any certain knowledge; but we cannot help thinking that ſomething like a bookbinder's, or our napkin and table-cloth preſs, exiſted before the middle of the fifteenth century, and that it was occaſionally employed by the chaſer on metal and engraver on wood. When

diſcuſſing the Saint Chriſtopher of 1423 we ſhall again touch upon this ſubject.

An intereſting, much-canvaſſed, and ſtill open queſtion is, Did the old, and at leaſt the greater, maſters of art, like Albert Dürer, his contemporaries and immediate followers, actually cut the wood themſelves, or only draw their deſigns on the block, leaving to others the taſk of engraving them? It is now the general belief that they did not themſelves cut the wood. The documents of their times do not tend to ſupport an oppoſite opinion, an opinion firſt broached by Van Mander and Sandrart. On the contrary, we have contemporary witneſſes to the fact of the exiſtence, in the days of theſe early maſters, of cutters or engravers by profeſſion, who merely worked after theſe maſters' deſigns. Thus Conrad Peutinger writes from Augſburg to the Emperor Maximilian, to the effect that Stabius had brought from Nürnberg to Augſburg the greater part of the 'Triumph Figures,' by Albert Dürer, in order to have them engraved for the Emperor in the latter city. Schäufelin, in 1512, made the deſigns for or elſe drew directly on the wood his figures of the 'Weiſs-Kunig' at Augſburg, and then gave them to Joſ. Dienecker, a graver of Antwerp living at Augſburg, to cut. We are likewiſe informed, through the medium of Peutinger, that Burgkmair had to pay others for cutting his own deſigns. It is clear, alſo, from various paſſages of a long letter addreſſed to the Emperor Maximilian by Dienecker, which the reader may find in Herberger, p. 29, and Paſſ. vol. i. p. 69, that Albert Dürer, Schäufelin, and Burgkmair, executed the deſigns only on or for transference to the blocks of the 'Triumph,' which were afterwards handed over to Dienecker and other engravers, as Bartſch had ſtated, and even told us their names, ſtill to be found on the backs of many of the blocks preſerved at Vienna. The lateſt reſearches on the ſubject ſtrongly ſupport, it muſt be confeſſed, the concluſion of Paſſavant, viz., that we are indebted to Maſter Jerome of Nürnberg, Jobſt Dienecker of Augſburg, with his aſſiſtants, and Hans Lützelburger of Baſle, for *moſt* that we poſſeſs of the engraved deſigns of Albert Dürer, Schäufelin, Burgkmair, Cranach, Holbein, Springinklee, and H. S. Beham. We ſay 'moſt,' becauſe it is by no means clear that we owe to them all the engraved deſigns of theſe maſters, and there is ſome

reaſon for believing that on emergencies Burgkmair himſelf actually engraved. For inſtance, while Peutinger was furthering the cutting of the blocks of the 'Genealogy' at Augſburg one of the engravers ran away, bringing the work to a ſtandſtill, and leaving Peutinger in deſpair as to what he ſhould ſay to the Emperor. However, he informed Maximilian that he would do all he could to get the defaulter back or procure ſomeone elſe to complete the buſineſs, and that 'the painter here is quite *au fait* at it' (der maler alhie iſt ganz geſchickt darzu). Now, who could this be but Burgkmair? as obſerved by Herberger.

'We meet with ſeveral engravings on wood by German maſters of this period, which bear not only the names of their authors, but likewiſe the addition of *fecit* or *faciebat*, and which would appear to ſhow that ſuch maſters themſelves engraved them. We have, *e.g.*, two prints of Horſes by Hans Baldung Grün (Bartſch, Nos. 57, 58), ſigned "*Jo. Baldung fecit* 1534," and "*Baldung fecit* 1534;"—and on a portrait of Duke William of Juliers—a reproduction on wood of an engraving on copper by H. Aldegrever—may be ſeen the ſignature "Hinricus Aldegrever, Svſatien, Faciebat. Anno MDXLI." However poſitive a proof ſuch a mode of ſignature may appear, that the maſters it refers to themſelves engraved their deſigns, we have come acroſs another, which has taught us that the word *fecit* relates only to the *drawer* on the wood. We refer to a print repreſenting Chriſt ſupported by an Angel bearing two diſtinct ſignatures, viz. I. M. f. (fecit) and $\frac{T}{VV}$, accompanied by an engraver's tool; thus little doubt can exiſt that the maſter of the initials I M. executed the deſign only. As it was probably about this time that the engravers proper on wood deſired to make themſelves known by ſpecimens of their art, we may aſſume that this practice came into uſe chiefly during the firſt half of the ſixteenth century, as we ſee in an example by Hans Broſamer on which—a portrait on wood of the Landgrave Philip of Heſſe—the artiſt ſigns himſelf, "Hans Broſamer Formſchneider zu Erffordt." . . . Among the Swiſs artiſts, like Urſe Graff, Nicolas Manuel Deutſch, and his ſon Hans Rudolph, we meet with this peculiarity, viz., that they place after their monograms, moſt frequently the repreſentation of a little dagger, which might be miſtaken for a knife for cutting the wood, and ſo lead to the concluſion that they were likewiſe engravers on wood. But we have irrefutable evidence, in a deſign by Nicolas Manuel Deutſch, of Berne, in the collection at Bâle, that the

inſtrument in queſtion repreſents really a dagger. Here two ſoldiers are repreſented fighting with poignards identical with the inſtrument added by the artiſt to his monogram. Urſe Graff himſelf alſo has drawn a little "Love," having attached to his girdle the ſame kind of poignard; which, in fact, was an arm that every ſoldier or Lanzknecht carried. We may conclude, therefore, that theſe artiſts deſired to indicate by the dagger that they had rendered military ſervice to a ſovereign after the Swiſs cuſtom even to the preſent day, and which we know the painter of Berne had done in reality. We never find with their monograms the engraver's knife, ſuch as Rudolph Wyſſenbach and the Maſter H H., both Swiſs, were accuſtomed to add. We ſee Urſe Graff only append to his monogram, as a more preciſe deſignation, a borax-box, in his quality of goldſmith and director of the Mint. It remains, therefore, very doubtful if theſe artiſts themſelves engraved on wood.' (Paſſ. vol. i. pp. 76–78.)

Mr. Chatto thought that if Albert Dürer had engraved his own deſigns he would not have introduced croſs-hatching ſo frequently, and Woltmann coincides with thoſe who ſee in Jerome Reſch, Dienecker, and Lützelburger, with their aſſiſtants, the practical exponents of the deſigns of Dürer, Burgkmair, Holbein, and their contemporaries.

Certainly, as far as documentary evidence goes, there is nothing to lead us to believe that the early maſters generally cut their own blocks, and conſidering to what an enormous amount of work their ſignatures are attached, it would appear next to impoſſible for them to have undertaken that office if they had deſired. Conſiderations ſuch as theſe, taken along with the important circumſtance that the character of the cutting, or the 'technic,' of the works of the ſame maſter, about the ſame period, in the ſame ſeries of prints, is not unfrequently very different in the various pieces of the ſeries—one cut being of firſt-rate ſtyle, while that which follows it is but of third-rate character—induce the belief that ſuch cuts could not have been the work of one and the ſame engraver, and that Dürer and his followers only drew their deſigns on the wood, and did not actually engrave them. Though we are forced to admit that this was the general rule, we are reluctant not to allow of exceptional inſtances. The extreme artiſtic feeling and deciſion with which ſome of the works of the old maſters are cut,

and the apparently direct influence of the mind of the artiſt in carrying out the deſign—juſt as we ſee it to be in the etchings of the great etchers—make one loth to relinquiſh the idea that ſome of the more characteriſtic at leaſt of their works were cut in part, if not entirely, by their deſigners.

There are certain wonderfully beautiful pieces ſo greatly ſuperior to the general run in technical execution, that we feel diſpoſed to agree with Didot and Heller that they can ſcarcely have filtered through any medium between the hand of the artiſt and their production in relief on the wood. That this belief is a matter rather of feeling than of anything elſe we admit, but in matters of art feeling has its value.

'I believe,' ſays M. F. Didot, 'that the maſters of the art but rarely took up the graver; nevertheleſs, on obſerving with what freedom, with what propriety, and with what ſentiment, the heads, the hands, and the feet are drawn in the compoſitions of Albert Dürer, I am inclined to recogniſe in this the hand of the maſter, and I ſhare the opinion of Heller, who believes that Albert Dürer did not confine himſelf to drawing on the wood the ſubjects afterwards confided to the knife of the engraver, but that he cut the contours of the more delicate parts, ſuch as the heads and the extremities, and "*les cernait au canif*," leaving to the engravers the duty of hollowing out that which he had thus indicated. . . . But in ſpite of the efforts of all thoſe who have ſaid and repeated, that the works of Albert Dürer and of other maſters were entirely engraved by themſelves on wood in relief, as in intaglio on copper, and notwithſtanding the conſcientious reſearches undertaken by MM. Rumohr and Umbreit to diſcover everything that might contradict the concluſions of Unger and Bartſch, one is forced to acknowledge that the evidence they have ſought out with ſuch minute care is often negative, and almoſt always hypothetical.' (Bibl. col. 18, 25.)

M. L. Delaborde writes in anſwer to a letter from M. Rumohr: 'You aſk me what I think of Holbein's Bible—it is charming; but that is all I know about it. There are cuts which are full of ſpirit, others which have been ruined by fools, but in which the genius of Holbein ſtill appears like a piece of gold glittering at the bottom of a rivulet.'

Mrs. Heaton appears, from what ſhe ſtates in her 'Life of

Albert Dürer,' to have been influenced in favour of the opinion that this illuſtrious maſter did actually cut the block upon particular occaſions, by the ſame ſeries of prints which has always ſeemed to ourſelves to witneſs to the ſame concluſion. This ſeries is the 'Apocalypſe.' That all the pieces of the ſeries were cut by Dürer we do not believe, but that ſeveral were his immediate handiwork we are unheſitatingly of opinion. By theſe ſame cuts Hauſmann alſo appears to have been led to a like inference, and to give even a wider field to Dürer's own work in this reſpect generally than we ſhould be inclined to do, though he admits that truſtworthy ſigns of the maſter's actual labour are not to be met with after 1512. Mrs. Heaton places the matter very fairly before us when ſhe ſays that—

'At the early period (1498) when the cuts of the Apocalypſe appeared, I doubt very much, in ſpite of Jackſon's aſſertions to the contrary, whether any working *Formſchneider* in Nürnberg was ſufficiently maſter of his art to be able to expreſs the thoughts and meaning of the ar iſt ſo unheſitatingly and powerfully as the engraver, whoever he may be, of theſe illuſtrations has done. The ſtriking boldneſs of the cuts of the Apocalypſe, which is due as well to the ſelf-reliant knowledge of the *Formſchneider* as to the free drawing of the deſigner, firſt led me to think it probable that Dürer was, in this inſtance, at all events, his own *Formſchneider*, and afterwards my opinion was greatly ſtrengthened by the ſtudy of ſome very early impreſſions of thoſe cuts in the poſſeſſion of Herr Cornill D'Orville of Frankfort. Theſe impreſſions were probably ſtruck off as trial-proofs, even before the edition of 1498. They have no letter-preſs at the back, but, unlike the later impreſſions without letter-preſs, every line is as firm and diſtinct as in the original drawing on the block, the bold hand and confident knowledge of an artiſt is indeed much more diſtinctly viſible in theſe illuſtrations than the mechanical ſkill and accuracy of a good engraver. And this we ſhould naturally expect if, as I think, Dürer not only deſigned but executed the work himſelf. Added to this intrinſic evidence, there is the extrinſic, that even if he could at that time have found a *Formſchneider* capable of cutting his blocks, it is unlikely that he would have been able to pay him for his labour, for he publiſhed the cuts at his own coſt, and would therefore, we may ſafely aſſume, be deſirous of ſaving expenſe in ſuch a reſponſible undertaking. Jackſon's argument reſpecting croſs-hatching is likewiſe

confirmatory of this view, for there is leſs croſs-hatching in theſe than in any other of Dürer's woodcuts.' (Op. cit. p. 109.)

It is right to point out, however, that Sir H. Cole is of opinion that it is taking a very narrow view of art to ſuppoſe that workmen could not be found to engrave Albert Dürer's or Holbein's woodcuts in an age quite equal to, if not ſurpaſſing, our own in the execution of the moſt delicate ornamental work. Both Heller and Nagler ſtrenuouſly maintain that the finer and more ſpirited of Lucas Cranach's pieces were engraved directly by himſelf (Bibl. 33, p. 40, Bibl. 48, vol. iv. p. 296). The general queſtion as it is regarded by one ſection of critics, is, perhaps, as well ſtated as it could be by Rudolph Weigel in his Holzſchnitte, &c. (Bibl. 71), though in a crabbed note in ſomewhat crabbed German.

'I repeat,' ſays Herr Weigel, 'that in my collection of woodcuts I have brought forward ſuch examples only as are original cuts, *i. e.* cuts from blocks actually prepared by painters and draughtſmen for the purpoſe of being printed from, analogous to the ſelf-produced copper-plate engraving, etching, mezzotinto, and lithographic work of painters. Such works of art ſpeak for themſelves, according to the ſpirit vivifying the material or guiding the hand which bore the burin, the etching-needle, and the ſcraper. In reſpect to theſe ſpirited productions which—exactly as in the caſe of etchings—the experienced connoiſſeur quickly, the learner ſlowly, but the common obſerver never appreciates—I cannot too urgently adviſe caution againſt accepting the judgments of recent phraſe-makers concerning them. The latter draw their concluſions from modern handwork, the technical proceſs of which is entirely different from the character of the wood-engraving of the old maſters, and, moreover, theſe modern workers can very ſeldom juſtly lay claim to artiſtic knowledge. Thoſe who have ſupported the view—in face of numerous opponents—that the old maſters did actually engrave, never for a moment thought of aſcribing the cutting of *all* the numerous wood-engravings known as Dürer's, Burgkmair's, and others, to the maſters themſelves, but only of ſuch among thoſe prints as at once ſtrike the eye by their great ſuperiority, and of which the number altogether is but ſmall. A Raphael had his Marc Antonio, his Ugo da Carpi; a Titian his Andrea Andreani, his Boldrini; a Parmigiano, his Antonio da Trento; a Dürer, his Hieronymus the "Formſchneider;" a Burgkmair, his Joſt De Negker (Jos Dienecker of Antwerp); a Rubens, his Vorſtermann,

his Iegher; a Van Dyk, his Pontius; a Berghem, his Viſſcher; a Du Sart, his Gole, to multiply his works, and to whom he could confidently truſt his name, ſince ſuch helpmates—always good draughtſmen, ſometimes even painters, and better acquainted than the artiſt with technical proceſſes—knew how to carry out the inventions of the latter preciſely as he deſired. The wiſh to deny, however, that a Van Dyk, a Berghem, ever etched, ever themſelves guided a needle; or that a Parmigiano, a Burgkmair, a Joſt Amman, ever handled a graver, or a Du Sart the ſcraper, can never have been preſent to any reaſonable mind, ſuch a deſire could be poſſible only to a conceited modern age which aſſumes it knows, and can do everything. He muſt be ill acquainted with the hiſtory of art who is ignorant of the fact that the great and hardworked maſters of old conſtantly appealed to other hands than their own for aſſiſtance. A Rubens rarely painted entirely by himſelf the pictures ordered of him by princes, church dignitaries, and corporate bodies. In the ſame way ſculptors, founders, copper-plate engravers, and all other artiſts, employed extraneous aid. That a clever practical wood-engraver, ſuch as Joſt de Negker, who was at the ſame time a printer, was placed at the head of a large wood-engraving eſtabliſhment carried on under the Emperor Maximilian, is well known to have been the caſe. The ſpirit pervading it, however, came from the genius of a Dürer, a Burgkmair, Schaufflein. I repeat that he can know but very imperfectly the hiſtory of art who is not aware that many great maſters have in their diſcurſiveneſs devoted themſelves to the mechanical arts and foſtered in particular thoſe of *multiplication*. That when practiſing the latter, in obedience to their artiſtic impulſes, *con amore*, they produced thoſe picturesque ſheets which were the delight of their contemporaries, and are the pleaſure of poſterity, and theſe ſimply becauſe it was often only from their comparative inexpertneſs in technical procedures that the ſpiritual perſonality of their creations ſhone forth the more.' (Bibl. 71, p. xviii.)

In leaving this topic we may refer the reader for more information to the work of Herberger (Bibl. 89 pp. 27-32) and to the third volume of Nagler's 'Monogrammiſten,' numbers 1209 and 1241, where the ſubject is treated of in reference particularly to Lützelburger and Holbein.

That the early maſters generally drew on the blocks, and did not merely furniſh deſigns for others to transfer to the wood, though uſually believed, is alſo a point open to diſcuſſion. A cloſe conſideration of the letters of Peutinger, quoted by Herberger,

leads to the opinion that the *preparation* of the blocks for his aſſiſtants, referred to by Dienecker (ſee particularly note 91, *op. cit.*), means the transference of the deſigns of Burgkmair and others to the wood. Nevertheleſs it cannot be ſuppoſed that the more characteriſtic pieces of the great men of old generally filtered through ſuch a medium. After their time it became the practice with ſome to furniſh only deſigns for transference.

If more difficulty be experienced in obtaining, by wood-engraving, a like delicacy of cutting, croſs-hatching, punctiform ſtyle, &c., to that obtainable by the burin, needle, and *roulette* in copper-plate engraving; if no ſuch reſources as rebiting and the dry-point are at hand, as in etching; there is yet this great advantage left to the wood-engraver, viz. the power of reproducing the very lines traced by the artiſt on the block, and thus of preſerving a certain freedom and largeneſs which give to his work a grandioſe character, that is, always aſſuming that the original lines have been properly followed. But we muſt proceed to engraving on metal.

Engraving on Metal in relief.—It has been already ſtated that in early times engraving in *relief* on metal was not unfrequently practiſed, and that it is the opinion of ſeveral writers that ſome of the oldeſt prints which exiſt have, not unlikely, been engraved in this manner. The metal plate was cut on the ſame principle as we have deſcribed was followed in engraving on wood. We believe, alſo, that for ſome time engraving in *relief* on metal was employed in a partial manner on the plates uſed for the production of thoſe curious engravings known as prints in the *manière criblée*, or the large 'dotted ſtyle.'

Theſe plates were but limited in number, and the ſtyle of them was altogether different, as a whole, from that of the early metallic engraving in relief, ſimulating wood-engraving. That the prints in the *manière criblée* are from metal plates, and that both engraving in *relief* and in *intaglio* were reſorted to for their production, we are inclined to believe. But we paſs by theſe plates for the preſent, obſerving that the metallic relief engraving now before us for conſideration is that of a more ſimple character—mere outline, often—done quite in the ſpirit and feeling of relief in wood, and ſo cloſely ſimulating it as to give riſe, ſometimes, to conſiderable diffi-

culty in coming to a concluſion as to the origin of the print under obſervation. Weigel, we are aware, is not of this opinion as regards the difficulty of diſtinguiſhing between the two, but Paſſavant accords with the views here expreſſed.

To the former writer we are indebted for ſome valuable information on this matter; he ſtates that, on careful examination of the oldeſt prints hitherto conſidered as produced from wood-blocks, it may be obſerved that certain of them preſent peculiarities as regard the ſtates of the impreſſions, and partly alſo in reſpect to the engraved lines. It may be ſeen that very frequently the coloured material uſed in working off the impreſſion is very unequally diſtributed, or but very faintly given off generally over the print. On long lines the colour at particular places is narrow or ſlight in amount, while elſewhere it is denſe and broad. Other lines, though of equable breadth, are ſo imperfectly charged with colour that a number of ſmall uncoloured ſpots may be ſeen, even with the naked eye. With other lines the black colour has ſo little connexion throughout, that the impreſſion may be termed 'gravelly,' or 'grumous.' In ſome places, where ſeveral lines occur and approximate—as, for example, in the repreſentations of the eyes, mouth, fingers, toes, and hair—the colours from the different lines may be noticed to have run together, giving riſe to a heavineſs or bluntneſs of impreſſion. In prints where ſuch things as theſe are to be found there exiſts alſo a general deficiency of ſharpneſs, equality, and clearneſs. The cutting of the acute angles and corners, and alſo of the more delicate lines, appears to have been 'ſhirked;' and in obtaining the impreſſion the effects of the *frotton* are ſcarcely viſible, the backs of ſuch prints not being marked through forcible indentation from the front. Such engravings as theſe—which have been uſually regarded as bad impreſſions from wood-blocks, cauſed by careleſs or imperfect cutting of the latter, or by inſufficient dampening of the paper—are denied by Weigel, Zeſtermann, and Paſſavant, to be impreſſions from wood at all. They aſſert that the material of the plates and borders which have furniſhed ſuch impreſſions muſt have been metal. Even at a later period,—

Among the decorative borders after the deſigns of Hans Holbein and

his brother Ambroſe, of Urſe Graff, and others, with which the printers of Bâle were accuſtomed to ornament the titlepages of their books during the firſt half of the ſixteenth century, are to be found ſeveral which were engraved on metal. The majority of theſe are not ſigned; a ſingle engraver on metal has occaſionally affixed his initials I. F. Theſe borders are among the beſt of their kind, yet the cutting ſhows the craft, and is very thin. We cannot determine with certainty their author, though ſeveral perſons reaſoning from the initials before mentioned think he may have been Johannes Frobenius (the celebrated printer of Bâle), which is the more likely from the circumſtance that theſe borders are to be more frequently met with in thoſe works of which he was editor. A very intereſting diſcovery inſtructs us that the engravings on metal of this epoch were executed on copper. Not only have two border pieces of the Maſter I. F. on this metal been found by M. G. Haas, of Bâle, in a printer's office of this city, but another engraving on copper belonging to the early part of the ſixteenth century has been diſcovered by M. le Baron de Auffeſs among the archives of the Rotenhan family at Rentweiſdorf. . . . This work on copper, in the ſtyle of wood-engraving, from which ſeveral impreſſions have been recently taken, is ſo freely executed and treated ſo exactly in the manner ſtated, that even the moſt experienced connoiſſeur could not believe theſe impreſſions to be other than the reſults of wood-engraving. To judge from the deſign and ſtyle of execution, the work may be conſidered to belong to one of the ſchool of Alber Dürer.' (Paſſ. i. p. 100.)

The more ancient engravings in relief on metal were not worked on pure copper, but moſt likely on 'potin' or 'gelbkupfer,' a factitious metal—compoſed of copper, lead, tin, and calamine—that came into uſe during the thirteenth century, and which being ſofter more eaſily allows of the uſe of the graver than does the ſimple and pure copper.

A writer in the 'Bookworm' (vol. i. p. 64) ſtates that many of Grüninger's books, printed at Straſburg as early as 1483 and ſubſequently, are illuſtrated with engravings, not cut in wood generally, but on a ſoft metallic ſubſtance like pewter, from which only a ſmall number of good copies could be printed, ſince the remainder offered a blurred appearance, as the metal yielded under the preſs. According to Mr. Humphreys, the engravings in the 'Decacordium Chriſtianum,' printed at Fani by Hieronimus Son-

cinus in 1507, are evidently not from wood, but from a ſoft metal, as is the caſe with many of the illuſtrations of the Italian works of the period. M. Galichon alludes ('Gazette des Beaux-Arts,' 1860) to a plate of copper engraved in relief, repreſenting the Viſion of Sainte Berthilde, with an inſcription of three lines in Latin, and of which M. Longperier has given a deſcription (accompanied by a proof worked off from the plate) in the 'Cabinet de l'Amateur.'

From the greater facility with which certain lines can be cut in ſoft metal than they can be cut in wood is derived one proof of the metal origin of ſuch prints as we have alluded to; and in caſes where deciſion is difficult this proof is, according to Paſſavant, moſt to be truſted to. It may be ſeen in the more facile tracing out on the metal of perfect curves of very ſmall diameters, as in the locks of hair, at the extremities of the fingers, and analogous drawing, all of which cannot be ſo well effected with the knife of the wood-engraver. The latter forms the curves rather by a reunion of ſtraight lines made to meet at very acute angles, thus conſtituting a number of diminutive facettes. As an example of the metal work we are diſcuſſing, and which ſhows the diſtinctive proofs of its nature, Weigel and Zeſtermann refer to a print in 'Apulei Platonici Herbarium' (Ulm, 1485–1490). This print, in addition to the imperfections before mentioned, has one of its margins or limitary edges formed by a curved line. Now (ſay Weigel and Zeſtermann) this cannot have reſulted from the curving of a wood-block, for the latter would have 'ſprung.' We can regard it, therefore, as due to the curving of the edge of a metal plate only, as we ſee occurring in the caſe of prints in the *manière criblée*. We may appeal to the practical knowledge of Mr. Jackſon in further illuſtration of this point, who obſerves,—

'When a block of very dry wood becomes diſhed or concave on its upper ſurface, as ſhown in the preceding cut, there is little chance of its ever again becoming ſufficiently flat to allow of its being well printed. When the deviation from a perfect level at the bottom is not ſo great as to attract the notice of the preſſman previous to taking an impreſſion, the block not unfrequently yields to the action of the platten and ſplits.'

These cracks and ſplits in blocks, cauſing the latter to be what

is termed 'ſprung,' along with the worm-holes ſo frequently to be met with in the old crab and pear-wood blocks of the early maſters, give riſe to marks in the impreſſion at once diagnoſtic of the wood origin of the engraving.

The peculiarities in the ſtates of impreſſions and of engraved lines before mentioned, are to be explained by the fact of the material of the plate having ſomething of the property of a fatty or greaſy body, which prevents the colour becoming readily fixed, and allows it to run into greater or leſs-ſized blots or maſſes. Wood, on the other hand, acts differently: it ſeizes and holds the colour equally throughout. A very ſmall amount of curvature,—whether concave or convex—of the plate, a ſlight bruiſe, or eaſily occurring oxidation of it, will prevent a perfect tranſcript being taken, and give riſe to uncoloured ſpots, or the 'grumous impreſſion.' On ſome of the metal plates in relief book printers' ink may have been uſed, which, from the fatty acids it contains, is liable, if great cleanlineſs be not adopted, to react on the metal and give riſe to unequal diſtribution of the material employed. If theſe facts be kept in view, Weigel and Zeſtermann are of opinion not any difficulty need ariſe in deciding whether an early engraving be an impreſſion from wood or from metal in relief. In the opinion of M. Renouvier, however, the writers named are not warranted in ſome of their concluſions. In a review of Paſſavant's 'Peintre-Graveur' in the 'Gazette des Beaux-Arts' for 1860, M. Renouvier admits that

'There is reaſon for believing that in certain caſes the engravers employed plates of metal worked in relief, but ſuch was more often the caſe as regarded ſeal, punch, and letter engraving . . . the concluſions ſought to be drawn from the appearance of the proofs are valueleſs, for the wood of box, ſervice, and pear-trees, in the hands of a good workman, can be made to render every delicacy and roundneſs.

Be this as it may, it is unqueſtionable that metal plates were engraved in relief, ſince, in addition to the example previouſly alluded to, M. Hymans of Bruſſels has publiſhed a modern impreſſion from an old plate cut in that way, which is in the poſſeſſion of M. de Bruyne of Malines (*poſtea*, 'Manière criblée.')

A recent opponent to the views of Paſſavant, Weigel, and

product of the wood-engraver or of the ſcribe. For example, a remarkable collection of early printed books was ſold by Meſſrs. Sotheby and Wilkinſon in 1870, not the leaſt valuable work among them was the following one as deſcribed in the catalogue :—

'191. Block-book. Wochenlich Andacht zu ſeligkeit der weltlichen menſchen. A xylographic work printed on vellum, with text like a MS.

'*** A unique and moſt extraordinary work, wholly unknown to bibliographical and typographical writers. It is probably as ancient as the beginning of the fifteenth century, and forms a link between MSS. and block-books, as the block-books made another ſtep towards printing with movable types. This work conſiſts of 33 pages, commencing on the *verſo* of the firſt leaf. The engravings, ſixty-nine in number, are printed on the vellum, two, three, four on the page, and in this reſpect differ entirely from MS. volumes that are ſometimes met with, illuſtrated with woodcuts ſtuck in. Several of the cuts have xylographic legends engraved on them, as the Angelical Salutation in the cut repreſenting the Annunciation, and the names of different ſaints repreſented. No block-book has hitherto been diſcovered printed on vellum, and therefore this muſt be conſidered as the firſt known work of that deſcription. A portion of one leaf is torn off, and as there is no means of collating the volume, it muſt be ſold not ſubject to return.'

A notice of the work here referred to appeared in the 'Book-worm' for January 1870, and in the number for March the following ſtatement :—

'When we inſerted in our January number (p. 13), as uſual, under the title of "Public Sales," a verbatim extract of the catalogue, we had not examined the ſo-called block-book which the "Athenæum" found ſo puzzling. After a very careful examination, the very day of the ſale, we ſoon came to the concluſion that the book was ſimply a well-written MS. on both ſides of the vellum, and illuſtrated with ſmall wood-cuts of a very archaic workmanſhip. In block-books the original tracing of the MS. is never transferred on the block with perfect regularity, or rather is always more or leſs damaged by the tool of the engraver. Often letters are found broken or mutilated. In the illuſtrated MS. of the "Wochenlich Andacht zu Seligkeit," not only that never occurs, but where the ink has been rubbed, or has faded, the outſide tracings of the pen, for the formation of the large letters, are ſtill viſible. The wood-cuts are printed not with diſtemper, as the greater part of the block-books, but with black printing-ink. No doubt the MS. as it is, is well worth the

price (120*l.*) which it fetched at the ſale; but it will never be reckoned among the block-books of the fifteenth century.' (op. cit. p. 44.)

It is noteworthy that, as late as 1812, a librarian of the Lambeth Archiepiſcopal Library—the learned and conſcientious Archdeacon Todd—could miſtake a printed book for a written one (*Athenæum*, July 5, 1873, 'Art Treaſures of Lambeth Library').

Even L. Delaborde, Dr. Butler of Shrewſbury, and Dr. Dibdin, were at iſſue as to whether a Donatus and Confeſſionale were xylographic or from movable metal type. ('Debuts de l'Imprimerie' and Dibdin's 'Reminiſcences.')

There are one or two books, ſuch as the 'Belial' and 'Meluſina,' from the preſs of Hans Bämler, which appear to aſſert poſitively that the engravings with which they are ornamented are from metal, ſince the words 'cum aereis figuris' occur on their title-pages. Nevertheleſs, their wood origin is ſo apparent to M. Didot that he regards the words quoted as having reference to the type rather than to the cuts, or as meaning that the work had been printed with characters of metal founded in *matrices* of copper derived from ſteel punches. Mariette was of opinion that in the chiaro-ſcuros of Boldrini after Titian the contours were engraved in metal in *intaglio*, the reſt of the work being from wood-blocks. This view is repudiated by Didot, who believes that all the impreſſions were from wood. According to Deſcamps, the portraits of the Roman emperors, in chiaro-ſcuro, publiſhed by Hubert Goltzius in 1557, are from wood; while Papillon affirms that the contours are etched, and that the two *rentrées* are from wood-blocks engraved in *intaglio*. Mr. Chatto ſtates that—

'What Papillon ſays about the outlines being etched is true, but a cloſe inſpection of thoſe portraits will afford any one acquainted with the proceſs ample proof of the *rentrées* being alſo printed from plates of metal in the ſame manner as from engraved wood-blocks.' (p. 405.)

Towards the end of the fifteenth and beginning of the ſixteenth centuries, ſome well-known French printers—Pigouchet, Jean Dupré (1488), Antoine Verard (1487), and Simon Voſtre (1488–1520), publiſhed ſome very beautiful **Books of Hours**, ornamented with engravings, having peculiar characters. The chief of theſe were: firſt, that the ground, and often other

dark portions of the prints, were finely *criblé*, or dotted white, ſerving as a means of 'killing the black,' a practice then prevalent among French engravers. Secondly, each page of text was ſurrounded by a border of little ſubjects, engraved in the ſame manner, and often repeated at every third page. From the addition to ſome books of large ſeparate prints, having rich broad borders of figure ſubjects, in floriated frame-work, theſe Livres d'Heures had a fine and ornamental effect. Not unfrequently they were printed in brilliant ink from picked type on fine vellum, ſo that they might compete with the ſumptuouſly illuminated MS. Books of Hours then in faſhion. The works publiſhed by S. Voſtre are particularly rich in effect, he being, according to ſome authorities, the deſigner and engraver, as well as the publiſher, of his illuſtrations. The prints decorating theſe Books of Hours have been generally conſidered to be impreſſions from wood, and Chatto gives (Bibl. 38, p. 233) two examples from an edition of Heures a lusaige de Chartres, printed at Paris by Simon Voſtre about 1502, as illuſtrative of this mode of *engraving on wood*, by which are leſſened the effects of a ground which otherwiſe would be entirely black. Mr. Noel Humphreys, too (Bibl. 36, p. 130), contends that 'moſt of the works produced by Pigouchet were printed with the greateſt care on the pureſt vellum that could be produced, and are, in fact, the fineſt poſſible examples of early *wood-engraving* and printing.' Nevertheleſs, a very different account is given by a good authority—M. Firmin Didot—of the illuſtrations and borders in the French Livres d'Heures.

'A Book of Hours, printed by Jean Dupré in 1488, in which the borders of the pages are remarkable for their delicate execution, confirms the idea I have always had, viz., that the greater portion of the engravings and borders decorating the Livres d'Heures were engraved in relief on copper and not on wood. I had noticed in the Bible of 1540, printed by Robert Eſtienne, that its large and beautiful initials, ſo well ornamented and ſo well engraved on a *criblé* ground, were often to be met with ſeveral times repeated on the ſame page and in a perfectly identical manner. This could occur alone from a perfectly exact reproduction of them, and ſuch as could not be obtained by means of the polytypage of an engraving on wood. It could ariſe, in fact, only from the ſtroke of a *matrix* in lead produced by a punch engraved in copper, the only means

then poſſible of obtaining a *cliché* [Appendix B.] perfectly conformable to the model. This procedure—anterior to polytypage—has continued to be adopted all along in type-foundries for *vignettes* and large letters, and even for ſmaller ones, where the expenſe of engraving a punch in ſteel is deſired to be avoided. This practice of engraving on copper the chief portion of the ſubjects intended for the ornamentation of "Hours" is confirmed by the Book of Hours of 1488, in which the printer, Jean Dupré, thus expreſſes himſelf in the notice following the kalendar,—"It is the repertory of the hiſtory and figures of the Bible—both of the Old Teſtament and of the New—containing therein the vignettes of the preſent Hours *imprimées en cuyvre.*" ' (Bibl. 18, col. 119.)

The volume of Jehan du pre—for ſo he prints his name in it—above alluded to is now in the library of the Britiſh Muſeum (c. 35, c.) We have examined it and ſeen for ourſelves 'les bignettes des ces preſentes heures imprimees en cuybre.' The work is a ſmall quarto, containing twenty large plates and thirty ſmaller ones, independent of the borders. It is the only example known of theſe 'Preſentes heures a lusaige de rōme.'

Both Langlois and Renouvier maintained that the prints in the Libres d'Heures are from wood, and not from metal; the latter writer, however, admitting that the aſſumed differential ſigns between engraving on metal in relief and on wood are 'arbitraires et trompeurs.' (See 'Des Gravures ſur Bois dans les Livres de Simon Voſtre,' Paris, 1862.)

According to M. Didot, his views readily explain how by means of polytypage the prints we are conſidering could be eaſily multiplied in the works of Voſtre, and of other printers who have rendered the Books of Hours produced at Paris ſo celebrated, ſince, independently of greater delicacy of line, a reproduction of an engraving in relief on copper was much more eaſily and exactly to be obtained. Further,—

'The repeated employment of theſe little compoſitions—reproduced, in fact, upon almoſt every page—and their frequent handling would ſoon have blunted the angles, broken the ridges, and damaged the engraving, had the latter been on wood; copper alone could offer ſufficient reſiſtance. It was particularly the ſmaller ſubjects, therefore, which formed the borders and were frequently alternated in uſe for the ſake of varying the compoſition of the latter that were thus engraved on copper in relief.

Now that this circumſtance is admitted it is eaſier to recogniſe in the technic of the prints, thoſe of the latter which are from copper and ſuch as are from wood. It even ſeems to me that Jean Dupré—who not unlikely practiſed ſeveral branches of typography—has ſometimes ſought to imitate by engraving in *relief* on copper effects analogous to thoſe produced by *nielli* in *intaglio*, when printed off like copper-plates, ſo that typography might alſo enter into competition with the latter in this reſpect. This intention is very evident in the engraving of the laſt leaf of the "Lunettes des Princes compoſées par noble homme Jehan Meſchinot," and printed by Jean Dupré—without date—but probably from 1494 to 1495. . . . The two engravings—one on copper, the other on wood—eight centimetres wide by thirteen high, repreſenting the Adoration of the Shepherds, and the Angelic Salutation, the firſt entering into ſeveral Books of Hours of Simon Voſtre, the ſecond being in a folio Miſſal printed in 1519 by Jean Oliver for Jacques Couſin—prove not only that the ſmaller ſubjects forming the borders were engraved on copper, but that compoſitions of much larger dimenſions were ſo likewiſe. Theſe two prints—of which the original plate and block belong to M. Piot—have appeared in the number of the "Cabinet d'Amateur" for 1861, a publication which M. Piot carries on with ability and ſucceſs. One can judge from the engraving on copper in which the corners are preſerved intact, and the lines of the work are fine and ſharp, of the difference between it and the engraving from wood, in which the edges are worn or damaged, and the impreſſion inferior from overwork of the block.' (op. cit. col. 119, 131.)

Paſſavant agrees with Didot in regarding the **Livres d'Heures** which appeared in Paris during the ſixteenth century, as ornamented with engravings from metal plates. He cites, too (i. p. 162), 'Les xxj Epiſtres d'Ovide tranſlatées de Latin en Francoys par Reverend père en Dieu Monſeign^r L'eveſque d'Angouleſme (Octavien de Saint Gelais),' 8vo, printed by Verard, but without date—as affording an example in which ſuch prints from metal are illuminated.

'We may add here alſo that we find in theſe metal engravings of the Livres d'Heures the moſt ancient uſe of *clichés* from the original plates. In certain proofs we may obſerve on the white ground ſpots of impreſſion ſhowing that the ground of the *cliché* had not been kept ſufficiently deep or had not been reproduced with enough ſharpneſs—ſuch ſpots never occurring in the caſe of proofs from the original plates.' (vol. i. p. 163, note 111.)

Sufficient has been adduced to ſhow that there is ample reaſon for being cautious in certain caſes before determining whether an early print has been worked-off from a wood-block or metal plate.

Engraving on Metal in intaglio.—Independently of impreſſions from engravings in *relief* on metal, there have reached our time two other and more important kinds of proofs from engravings on metal plates. We have, in the firſt place, the reſults of the labours of the gold and ſilver-ſmiths, who were led in ſome inſtances to obtain impreſſions from their ornamental works, not originally meant to yield them; while in other caſes—as illuſtrated by the *manière criblée*—they engraved their plates often probably for that purpoſe, but worked them in a very peculiar way. We have, ſecondly, the effects of printing from metal plates—uſually of copper—engraved in *intaglio* by the artiſt, and not by the mere craftſman, ſpecially, and for the purpoſe of being made to afford impreſſions. From the workers in gold and ſilver, the gravers and chaſers of articles made of the precious metals, we have received ſome of the earlieſt ſpecimens of the art of engraving, and which are known as *nielli*. The impreſſions from *nielli* were not, however, the objects for which the plates were engraved, they were rather the reſults of after-thought experiments made by the workman to ſee how he was progreſſing with his taſk, and what would be the effect of it when finiſhed. The centre of intereſt lay in the engraved metal itſelf which was to be afterwards admired, and not in a ſecond-hand production from it. About the 'technic,' or the engraved work of the metal plate, there was nothing ſpecial or peculiar, except in ſo far as it was produced by the profeſſed gold or ſilver-ſmith, rather than by the pure artiſt. The plate was cut in *intaglio*, the cutting or engraving being often but conventionally ornamental, or, on the other hand, riſing to the beauty of a *pax* by Maſo Finiguerra. Of theſe impreſſions from intagliated ornamental metal-work or *nielli*, we ſhall ſpeak more fully afterwards. From the finer and more artiſtic *nielli* the ſtep was eaſy, but gradual, to the ordinary copperplate engraving of the pure artiſt, though often in one way the labour of the goldſmith-workman was of a higher character than were the firſt attempts of the artiſt-engraver on copper or other metal.

From the time when *nielli* impreſſions appeared to the beginning of the ſixteenth century, there was produced a ſeries of ſtrange-looking prints, which ſeem to combine ſome of the characters of both wood and metal engraving; of work in *relief*, and of work in *intaglio*. Nevertheleſs, theſe prints diſtinctly give the idea that their originals had been worked or cut in a manner different in principle to that uſually adopted in the engraving of the time, whether on metal or on wood, and that ſuch originals had been produced as often for ornamental or decorative purpoſes as for being engraved from. When the latter was intended, the original plate bore an individuality which ſeparated it, as a form of engraving, from every other ſtyle then common. It appears to have owed its origin, like the *niello*, rather to the jeweller's or goldſmith's workſhop than to the ſtudio of the artiſt. The prints worked off from ſuch plates—the latter being now conſidered by high authorities to have been of metal—are thoſe known as 'dotted prints,' or prints in the *manière criblée*. Of them we ſhall afterwards treat in detail.

It muſt be borne in mind that a chief point of difference between metal and wood-engraving is, that in the firſt the forms are cut out of the plate, while in the ſecond they are left ſtanding in *relief*. In metal the form-hollows are filled with ink, and yield the impreſſion; in wood the ridges in relief are inked and give off their facſimiles. In order to obtain the intagliate forms in the metal-plate, various methods are followed in ploughing out or producing the hollows. In one and the moſt important, ordinarily called 'copperplate engraving,' the metal is cut by means of an inſtrument called a burin, or 'graver;' the roughneſs being removed by a triangular ſteel inſtrument, the 'ſcraper.' By the former tool the deſign, previouſly traced on the copper with a 'dry-point' or 'needle,' may be ſaid to be furrowed out. In the uſe of the burin alone to engrave the metal the firſt attempts at ſimple metal-plate engraving were made: and ſo perfect is the power of this inſtrument in many reſpects, that, with ſome ſlight modifications,—as, *inter alia*, the reſort to etching to prepare the deſigns,—the burin has been the ſource, from the time of the earlieſt German and Italian engravers until now, of the fineſt renderings of the works of the moſt illuſtrious artiſts, particularly in that

form of ſtroke or cutting known as 'line-engraving.' But while the burin takes ſuch high rank, it ſhould be remembered that there is not an inſtrument uſed in the fine arts which leſs permits of freedom of action. As Mr. Hamerton obſerves,—

'It is difficult to handle, requires the application of an appreciable amount of force, and is always ſlow even in the moſt ſkilful hands. The lines which it cuts are ſingularly pure and ſharp, and it can vary both their thickneſs and their depth obediently to the preſſure of the fingers and the lower part of the palm. It deſcribes beautiful curves quite naturally, like a ſkate that bites in ice, but has great difficulty in following violent and minute irregularities.—It was eſpecially adapted for the rendering of the naked figure whoſe elaborate curves and complicated modelling were well expreſſed by the burins of the great engravers. . . . Few naked figures in pure etching have yet reached the perfect modelling of the great line-engravers.' (Bibl. 27, p. 18.)

What the burins of the old maſters were capable of effecting, whether in firmneſs or delicacy, may be ſeen in the finer works of Marc Antonio, Albert Dürer, and Lukas van Leyden. The Maſſacre of the Innocents by the firſt-named maſter, the Adam and Eve of the ſecond, and the David before Saul of the third, have never been ſurpaſſed, if equalled. The uſe of the burin, and the production of *lined* work, have been the practice of the moſt eminent in the engraver's art.

There have been ſome artiſts who, inſtead of cutting lines with the graver, have worked out the metal in the ſhape of points or very ſmall dots, afterwards harmoniſing the dotted parts with the graver. The little hollows, or dots, have been produced in different ways. Sometimes by a dry-point and hammer, at other times by a *roulette;* while in the work of the *manière criblée*, we muſt believe that the dots were fairly punched out of the metal in the caſe of the larger punctations.

The ſtyle of engraving in ſmall dots, or the *manière pointillée*, is of very old date, and apparently originated with the Italians. A plate exiſts of the date 1480, on which this kind of work is preſent, but it was not intended for yielding impreſſions. Pelligrino da Udine, Marcello Fogolino, Moceto, and Giulio Campagnola (1482-1516), are generally allowed to have been the earlieſt engravers who had recourſe to this proceſs, though both Nagler

and Paſſavant ſtate that there is a German punctated piece older than the works of theſe maſters (Nag. Bibl. 48, vol. ii. n. 209; Paſſ. Bibl. 56, vol. i. p. 233.) Agoſtino di Muſi (a pupil of Marc Antonio), who flouriſhed from 1509 to 1536, had recourſe to the method in queſtion in ſome of his earlier works, confining it, however, to the fleſh, as, *e. g.*, in the undated print of an old man ſeated on a bank, with a cottage in the background. A fine example of the manner is afforded by the well-known print of Giulio Campagnola, of a ſingle figure ſtanding holding a cup, and looking upwards. The background is executed with round dots, made apparently with a dry-point; the figure is outlined with a deeply-engraved ſtroke, and finiſhed with dotting, the beard and hair being expreſſed by ſtrokes. (Bartſch, xiii. p. 371, n. 3.) Jean Etienne de Laulne, who worked at Straſburg about the latter third of the ſixteenth century, particularly adopted this ſtyle, many of his ſlighter pieces being worked out in dots only. John Lutma, at an after period, executed this deſcription of engraving by means of a hammer and ſmall punch or chiſel after the manner of the goldſmiths, hence this work has been termed *opus mallei.* Though it was before remarked that, in the *manière criblée*, a dotting proceſs is very ſtrikingly uſed, it muſt not be confounded with the more delicate deſcription of technic to be ſeen in the works of Campagnola, De Laulne, and others juſt mentioned.

Engraving on copper has been performed on plates not larger in ſize than a ſhilling, and in a few inſtances ſeveral plates, nearly a foot ſquare, have been joined together, ſo as to form a very large print. Georg Andreas Wolfgang (1631-1716) produced ſuch a one; in it the figures were of the ſize of life. It repreſented the Emperor Leopold the Firſt as conqueror of the Turks. The artiſt employed ten large plates, producing a work nearly eight feet high by rather more than five feet wide. (Nagler, Bibl. 48, vol. ii. n. 2737.)

Etching.—The engraver of metal plates has not reſted ſatisfied with the chaſing-tool, the burin, the dry-point, and the punch, in working out their ſubſtance, but has had recourſe to corroſives and deſtructive acids to bite or eat away the metal. The uſe of ſuch mordants would appear to have been known to the ancients for

the purpoſe of adorning the ſheaths of daggers, and ornamenting in arabeſque-like ſtyle various arms and weapons. But we have not any very preciſe information as to how they proceeded to work, nor of the method of our forefathers of the middle ages who practiſed the ſame thing. Harzen has ſhown that Roger the Firſt, King of Sicily, on coming to the throne in 1150, after repeated victories in Europe and Africa, cauſed to be engraved on his ſword the following inſcription: 'Apulus et Calaber Siculus mihi ſervit et Afer.' Since the hardneſs and temper of the blade would oppoſe the uſe of the burin in working the inſcription, it may be preſumed that reſort was had to an acid mordant, as it unqueſtionably was employed at a later period for the purpoſe of intagliating the hard-tempered blades of arms, &c. There is a MS. belonging to the Paris Library, written by Maître Jehan le Begue, who was nominated a Member of the Royal Mint in 1431, in which is given a formula, 'ad faciendum aquam que cavat ferrum . . . et hiis factis, de ipſa linias ferrum, modo quo vis ipſum cavere ſeu radere, et radebit ipſum dicta aqua.'*

In the Sloane collection of MSS. in the Britiſh Muſeum exiſts a curious Venetian MS., ſuppoſed to be of the firſt half of the fourteenth century, in which (according to Sir Charles Eaſtlake, vol. i. p. 92) various paſſages prove that the art of *etching*, as far as biting metal went, was underſtood and practiſed long before it occurred to the monks or to Maſo Finiguerra to take impreſſions from their plates. For example, the writer of the MS. gives the following receipt as being effectual 'to prepare a powder for engraving on iron:' 'Take of Roman vitriol, ℥i; of corroſive ſublimate, ℥i; nitre, ℥ſs; verdigris, ℥ſs—reduce them to a fine powder, then take your iron plate and cover it with a liquid varniſh, dry it at the fire, and afterwards draw on it what you wiſh to engrave. Take wax and make a hedge round your drawing, pour very ſtrong vinegar within it, and then add the before-mentioned powder, leaving it until the deſired effect is produced.' Elſewhere in this MS. the preparation of liquid corroſives, under the name of 'aquafortis' (but not exactly correſponding with our uſual nitrous acid), is deſcribed for 'engraving on iron.' Luca

* Mrs. Merrifield, 'Original Treatiſes on the Arts of Painting,' vol. i. p. 77, n. 63. Lond. 1849.

Paciolo (or Pacioli), a monk, who died in 1509, has alſo left us a means of engraving iron by the aid of acid (Naumann's Archives; Paſſ. i. p. 368); and, according to Harzen, ſeveral relics ſtill exiſt of ornamentation in metal-work by means of the etching proceſs: poignards, *e. g.*, of the end of the fifteenth century and of the commencement of the ſixteenth, and a framed clock of Maximilian the Firſt, of perhaps as early a date as 1486.

About the end of the fifteenth century the practice was introduced—but by whom is not poſitively known—of engraving copper-plates by means of acids, ſo that impreſſions could be printed off from ſuch plates as from works of the burin. To this method of intagliating metal-plates the term 'etching' is applied. Its practice may be deſcribed ſhortly as follows: A cleaned plate of poliſhed copper is covered with a varniſhy protecting layer, called 'etching-ground.' To this the deſign is either transferred, or the latter is at once drawn or worked out on the 'ground' with the aid of the etching-point, or 'needle.' This point—a ſtout piece of ſteel-wire, varying in thickneſs, inſerted in a handle—removes the 'ground' from the metal-plate, wherever it works or paſſes, thus expoſing the plate to the action of an acid, ſhould one be poured over it, as it actually is in the next ſtage of the proceſs. This ſtage is called 'biting-in.' A low wall of wax having been built up along the margins of the plate, dilute nitrous acid is poured over the latter. This acid coming into immediate contact with the copper where the etching-needle has ſcraped away the ground as it traced out the deſign, eats away or corrodes out the metal, intagliating it therefore more or leſs deeply, the ſtronger the acid, and the longer the time the latter is allowed to remain in contact with the copper. Where the ground has not been removed by the needle, the acid cannot act upon the plate, where it has been taken away the deſign will remain behind bitten into the copper, and viſible as ſoon as the remains of the acid and ground are cleared off. In order to bring out effectually the deſign thus eſtabliſhed, the plate is inked, to the latter paper under the effects of preſſure being applied, an impreſſion or proof is obtained as from other engraved objects. In addition to the action of an acid, the ſcratching powers of the 'dry-point' and 'ſcraper' are more or leſs reſorted to, but to very different extents, by various maſters.

In ſome caſes—called etching nevertheleſs—the work is begun and finiſhed entirely with the dry-point and ſcraper. The uſe of the former inſtrument produces more or leſs of what is known as *burr*. This burr, during the proceſs of printing, gives off rich velvety gradations on the print. The burr (ſo often alluded to by *conoſcenti*) is in fact the ridge of the copper material thrown up by the point on the left edge of the furrow, as the inſtrument cuts its way through the metal-plate. When the latter is inked for printing from, the burr catches and retains the ink in a peculiar way, and protects a certain margin of ſmooth copper againſt the operation of the printer's hand when he wipes the plate. The ink remains on this ſmooth copper, but paſſes away from the burr with a delicate gradation which gives a certain ſoftneſs to the line.

'The ſtrong points of etching, in compariſon with other arts,' writes Mr. Hamerton, 'are its great freedom, preciſion, and power. Its weak points may be reduced to a ſingle head. The accurate ſubdiviſion of delicate tones, or, in two words, perfect tonality, is very difficult in etching; ſo that perfect modelling is very rare in the art, and the true repreſentation of ſkies, which depends on the moſt delicate diſcrimination of theſe values, ſtill rarer.' (Bibl. 27, p. 21.)

According to the author quoted, a chief technical difficulty, though not preciſely a manual difficulty, for it depends in a great meaſure on the uſe of the mordant, is the taſk of arriving at the relative weights of dark which the artiſt deſires.

Many eminent maſters have combined in their work burin, dry-point, and mordant, in variable degrees. Some have been happy in the effects produced, but others have ſacrificed the qualities of each inſtrument and its work to attain only a mongrel ſort of technic, ſcarcely to be recommended. Line-engravers of modern days effect ſome of the earlier ſtages of their work by etching proceſſes previous to having recourſe to the uſe of the graver. Workers in mezzotinto occaſionally etch on their plates before entirely completing the true mezzotinto ground. Proofs worked off from ſuch plates by Earlom and others may be met with occaſionally in the art market.

From the operation of the graver we find decided and correct ſtrokes, ſince from its form every time that it ploughs up the

copper an angular inciſion reſults, producing a firm ſharp line, unleſs the ſtroke be very tender. The engraver with the burin has this advantage too, he can increaſe or diminiſh the force with which he works at pleaſure, and ſo be maſter of a powerful line, or of the ſlighteſt trace. But the *etcher* is maſter of more freedom in everything ſave the depth of the corroſions. He has unreſtrained liberty of execution, for his point runs playfully over the plate without reſiſtance, following only the impulſe of the artiſt's mind. When he puts down his 'needle' and reſorts to his acid however, he finds that he has then a leſs manageable ſervant, and one whoſe work he cannot always be ſure of. As Mr. Scott (Bibl. 64) obſerves, to obtain that command over the biting-in proceſs, which will enable him to produce the exact degrees of light and ſhade deſired, is the great deſideratum of the otherwiſe proficient etcher on copper. When iron or ſteel is uſed, more trouble ariſes in this reſpect than as regards copper, for a depoſit of the diſ-engaged carbon is apt to enſue, and which hinders any further deepening of the lines.

As may be ſurmiſed, various kinds of metal have been employed for engraving on, but copper has been reſorted to more frequently. The proofs from *nielli*, which have reached us, are chiefly from ſilver-work. After the times of the gold and ſilver-ſmith engravers, and their deſcendants, ſilver plates were now and then uſed. The print known as the Chriſt of Caprarole, by Annibale Carracci, is ſtated by ſome to have been engraved on a ſilver plate. Both iron and pewter were uſed in a few inſtances by Albert Dürer, and according to Heller tin was likewiſe employed. In the Britiſh Muſeum is an iron plate engraved by Burgkmair, as alſo two ſuch plates worked by one of the Hopfers. Steel has been much employed in modern times for engraving with burin and by mordants. It has been ſuppoſed that Albert Dürer and the older maſters had recourſe now and then to a plate of it, but it is doubtful if ſteel was uſed before the commencement of the preſent century.—1805. (Notes and Queries, November, 1868.)

Engraving in Mezzo-tinto.—Another form of metal-plate engraving has now to be mentioned, which is very diſtinct in its pro-

ceſs and reſults from thoſe of the burin, point, needle, and acid. This is *mezzotinto* engraving. With the graver, etching-needle, and mordant, the metal is cut away or removed where *darks* are deſcribed in the print. In mezzotinto work the metal is removed where the *lights* are intended. The proceſs is as follows: A plate of ſteel or copper is indented or roughened all over its face with a tool called a 'berceau,' cradle, or rocking-tool. This reſembles ſomewhat a chiſel, having a convex and ſerrated edge, which by its oſcillatory movement over the metal works the latter up into a kind of burr, and in ſuch quantity that when the plate is rubbed over with ink and printed from, it produces on the paper an uniform tint of deep black. This operation with the cradle is known as 'laying the ground,' and is, perhaps, the moſt tedious part of the mezzotinto proceſs, which in other reſpects is comparatively facile and expeditious. It conſiſts in rocking the cradle to and fro in certain directions or 'ways,' determined by a plan or ſcale that enables the engraver to paſs over the plate in many directions without any one of them being repeated. Care is taken that the grain of the ground ſhall be of an equal velvetineſs and apparent ſoftneſs. In recent years the 'barb' on the plate conſtituting the ground has been produced by machinery, and the plate ſo prepared ſold by the ſquare inch to the engraver.

Upon the plate thus qualified the deſign to be engraved is transferred often in the following way: The plate is rubbed with a rag which has been dipped in black chalk powder, or is ſmoked with a burning wax taper, as it is frequently in the proceſs of etching. The back of the deſign, previouſly covered with a mixture of powdered red chalk and flake white, is then laid on the plate, and the outline of the deſign is traced over with a blunt point, the reſult being that the red particles on the back of the deſign are transferred to the black ground of the plate under the influence of the preſſure. The proceſs is then carried on with the 'ſcraper' by reſtoring the plate to a ſmooth ſurface in the perfectly light parts of the intended print, the gradations being preſerved by ſcraping off more or leſs of the ground. In poliſhing the metal where the extreme edges of drapery, &c. come, and where the free touches of the bruſh in painting repreſent brilliant ſpots of light, recourſe is had to the burniſher. Sometimes the deepeſt ſhadows are etched, and after-

wards blended with the mezzotinto ground. It is generally neceſſary to take numerous proofs, in order to aſcertain whether the ſcraping approaches the deſired effects. Such parts as appear deficient are marked on the proof with black or white chalk accordingly, the plate being worked up to their indications by further cradling where too much has been ſmoothed away, and by more ſcraping where the plate is not ſmooth, *i. e.* light enough.

Some very large plates have been worked in this method. We ſaw (through the kindneſs of the late Mr. Heuſſner, ſen.) a portrait in mezzotinto, which meaſured 3 feet 10 inches high by 2 feet 4½ inches wide. Two plates only had been employed in its production. One plate had been 3 feet long, the other made up the remaining length, which included ſimply the repreſentation of a tablet. The portrait repreſented a German potentate, but had neither name of engraver nor date attached to it. The technic looked like that of Haid, or G. Killian.

Mezzotinto engraving is not of very ancient origin, it not dating back farther than 1640–42. It has been particularly foſtered in this country, and has been termed by ſome foreign writers *la manière Anglaiſe.* It is a method which has certain advantages for particular ſubjects, ſuch as portraiture, night effects, and other ſtrong contraſts of light and ſhade. By the ableſt Engliſh engravers it has been made to render the colours of the portrait canvas and the *morbidezza* of its fleſh tones in a way that has not been accompliſhed by any other ſtyle of engraving. In their beſt reſults the effects of the cradle and ſcraper conſtitute ſome of the moſt attractive ſpecimens of the engraver's art, and of the portfolio of the collector. Yet it muſt be allowed that when mezzotinto engraving deals with compoſitions in which the figures are crowded, it is wanting in power to detach the ſeveral parts with proper relief. If the parts are ſmall it has not ſufficient preciſion, which can be given only by an outline, or as in painting by a different tint. In very ſmall pieces the frequent unevenneſs of the ground will occaſion bad drawing and awkwardneſs in the extremities of the figures. Some maſters have ſought to remedy this latter drawback by terminating all ſmall figures with either an intagliate or etched line, but too often the ſtrength of this line and the ſoftneſs of the ground accord ill together.

A peculiar application of the mezzotinto proceſs to colour-printing (gefärbte Schabkunſt) was invented by Le Blon in 1704. Reflecting on the circumſtances that in this method of engraving the plate received and imparted to paper its black colour in tenderly graduated and tranſparent tones, inſtead of in lines and flat tints, and that the plates of certain workers ſince the time of Prince Rupert and Vaillant had been printed off ſucceſsfully in a colour leſs deep than the black of ordinary impreſſions, even in biſtre-brown and blue, Le Blon conceived the idea of compoſing theſe tones of the three fundamental colours, red, yellow, and blue, and which in various degrees of intenſity and of admixture being ſuperimpoſed on each other, ſhould produce the ordinary effects of the palette. In ſome inſtances a fourth plate (brown) was added, and both etching and the burin employed as well as the cradle in developing the forms.

It is not unlikely that Le Blon had in mind, when cogitating on the ſubject, the method and effects of the ſtyle of engraving preſently to be noticed as 'chiaro-ſcuro' and 'camaïeux,' and to which in certain reſpects his own method may be ſeen to be cloſely allied. Le Blon, who worked for ſome time in England, produced ſome good effects by his proceſs, which was followed afterwards by Ladmiral in Holland and Les Gautiers d'Agoty in France (Bibl. 40, p. 363).

A great drawback to Le Blon's invention was the circumſtance that comparatively but few good impreſſions could be obtained from the plates, as they quickly deteriorated.

Engraving in Chiaro-ſcuro.—Ordinary engraving on wood and metal is limited in its power of giving relief to the objects it deals with, except in ſo far as it can effect it through a monochrome—if we may ſo ſpeak—of black and white laid on in moſt inſtances with lines or hatchings in greater or leſs proximity. By the ſame monochrome the gradations of light and ſhade and of colour have to be indicated, all flat lines expreſſed; in fine, with black and white only, the relief, texture, quality, and colour of a complex piece of painting, are ſought to be produced. However approximately well the chief maſters of engraving ſucceeded in doing this, there have been always ſome who have felt the want of ſuch qualities as actual colour only could beſtow upon a flat ſurface,

particularly when this colour was paſſed before the eye in gentle gradations, preſented of different tints and hues in accordance with the objects, and in keeping with a certain general effect of the compoſition. Some of theſe qualities of pictures were early ſought to be given to good engravings, both by Italian and German artiſts; and though the firſt efforts apparently were made by the latter, the former, to whom ſimple wood-engraving appeared leſs attractive, developed this modification, termed *chiaro-ſcuro*, to a greater extent, with more artiſtic feeling and pictorial effect than did their Teutonic brethren. The earlieſt chiaro-ſcuro work known is of German origin, and bears date 1506. The firſt Italian work with a date is of the year 1518, yet it is admitted that Ugo da Carpi worked in this manner two years previouſly.

Though ſome variations occaſionally exiſted in the method of work followed at the onſet by the two ſchools, we may ſtate, in a general way, the chiaro-ſcuro proceſs to have been as follows. A block of wood was taken, and on it were engraved the contours or outline of a deſign, to which, in ſome caſes, were added the deeper ſhadows. In other inſtances theſe ſhadows were retained for a ſecond block. A third block was then uſed for the working thereon of the half-tints or lighter ſhadows. The firſt or outline block (*Strichplatte* of the Germans) was then inked—ſay black—and printed off on paper. This block being removed, the ſecond block inked—perhaps ſepia or green—was placed in the ſituation of the former block, and printed off over the firſt impreſſion. This ſecond block being removed, the third block, inked a lighter ſepia or green tint, was put in the place of it, and printed off on the original impreſſion. Theſe blocks, thus ſucceſſively ſuperimpoſed, depoſited at each impreſſure on the paper another tint, or different gradations of a like colour to the firſt, the combined effects of which, when well managed, imitated the gradations obtained by the painter from the uſe of the bruſh, flat tints, and colour. In ſome inſtances the outline block was printed off laſt of all, and in others the firſt block was printed directly on a coloured paper. Generally, the practice was to print from the blocks the various gradations of light and ſhade in the ſame colour, but in different degrees of intenſity. Some of Ugo da Carpi's chiaro-ſcuros have been printed off in a kind of mulberry colour, others in a ſage-green. A ſepia-like tint was not unfrequently employed.

The perfection of the chiaro-ſcuro, that is to ſay, its reſemblance to a drawing, neceſſitates each block in the ſeries to be exactly of a like ſize, and when placed under the preſs to coincide perfectly, or to 'regiſter' rightly in poſition. The repetition of impreſſion with this coincidence of 'regiſter' forms what is termed by French writers the '*rentrée.*' To obtain it fine points are placed at the four angles of the frame (or on the tympan of the preſs), which may pierce the paper always at the ſame ſpots. The want of this coincidence and of true regiſter, or the careleſs ſuperpoſition of the different blocks in the ſeries by ſecond-rate printers and publiſhers, is the chief cauſe of the monſtroſities and abortions in the ſhape of chiaro-ſcuros which frequently meet the eye. Parts are diſlocated from each other, all is more or leſs out of place, or certain gradations of colour are wholly wanting from the entire ſeries of blocks not having been uſed. The inexperienced collector who may have ſeen a maſterly chiaro-ſcuro in a fine ſtate by Andreani, perhaps meets with it ſhortly afterwards in a bad one. He ſcarcely knows what to make of it, nor how to account for the difference. The clue to the diſcrepancy may be found in what we have ſtated.

In Papillon's work (vol. ii. p. 154), the various *rentrées* of a chiaro-ſcuro of four blocks may be ſeen, as printed off, ſeparately, beginning with the block of high lights, and ending with the outline or block of deepeſt colour. An illuſtration then follows, in which the blocks have been printed ſucceſſively on the ſame paper, to compoſe the perfected chiaro-ſcuro. In the treatiſe referred to (Bibl. 53, vol. ii. p. 149), much information on the details of the proceſs under conſideration may be found.

The German ſchool, in ſeeking to imitate the pictorial effects of colour in their chiaro-ſcuros limited themſelves to the uſe of two, or at the moſt, three blocks. The Italians, ſtriving to produce a more ſatisfactory illuſion by a greater number of gradations, not unfrequently employed four blocks. There exiſts proof to ſhow, however, that as early as 1510–12, chiaro-ſcuros from three blocks had been produced by J. Dienecker at Augſburg after the deſigns of Burgkmair. (Paſſ. i. p. 70.) Nevertheleſs it was the Italians who ſyſtematically carried out and perfected the multiplication of blocks and of tint gradations. In the chiaro-

ſcuros of the Italians there is likewiſe a more happy choice of light and ſhade than in thoſe of the Germans. In the latter prints the light is too often ſcattered inſtead of being broad and free. There is frequently a diſquietude about the German work, while there is repoſe with the Italian maſters. One of the mor eminent of the latter—Ugo da Carpi—often diſpenſed with an outline block, and indicated the contours by means of the firſt colour-block, or that of deepeſt ſhade. Andrea Andreani, on the other hand, never did without it.

An early and ſimple way with ſome of the German maſters was to engrave the outlines on a block of wood, and on a proof from it to work off another block, having ſuch parts hollowed out as were intended to be left white upon the print, ſuch white, or 'high light,' being the ground of the paper. In a few inſtances the early German workers engraved their outlines on a plate of metal inſtead of on wood; for the ſecond or colour impreſſion, however, they reſorted to wood. Later on, ſome maſters engraved the outlines and lined ſhadows in *intaglio* on copper, ſuppoſing that both more executive deſpatch and refinement of handling were thus to be obtained. On the impreſſions taken from ſuch plates engraved wood-blocks coloured were afterwards ſuperpoſed. In one inſtance, however—'Hiſtoria Imperatorum Cæſarum Romanorum,' &c., with 46 portraits by Hubert Goltzius and Gietleughen, Bruges, 1563—not only was the firſt impreſſion from a metal plate, but the ſubſequent two *rentrées* were likewiſe from metal, *i.e.*, if the views of Chatto be correct (Bibl. 38, p. 405). Moreover, the lights were cut in *intaglio* on the two plates for the two *rentrées* in the ſame manner as on wood for printing in chiaro-ſcuro. It is difficult to conceive, writes Mr. Chatto,—

'What advantage Goltzius might expect to derive by printing the *rentrées* from metal plates, for all that he has thus produced could have been more ſimply effected by means of wood-blocks, as practiſed up to that time by all other chiaro-ſcuro engravers. Though theſe portraits poſſeſs but little merit as chiaro-ſcuros, they are yet highly intereſting in the hiſtory of art as affording the firſt inſtances of etching being employed for the outlines of a chiaro-ſcuro and of the ſubſtitution in ſurface printing of a plate of metal for a wood-block.' (Bibl. 38, p. 405.)

The alluſion to etching here muſt be taken with ſome modification, for an etched plate conſidered to be by Parmigiano—St. Peter at the Gate of the Temple (Bartſch, v. xvi. p. 9, n. 7, 2nd ſtate)—after being retouched, was made to furniſh the contours and ſhadows of a chiaro-ſcuro, a wood-block being ſuperpoſed for the half-tones and high lights. According to Mariette, Boldrini, in ſome of his chiaro-ſcuros after Titian, engraved the outlines in *intaglio* on copper, an opinion ſtrongly oppoſed by M. Didot. Abraham Bloemart, a Dutch artiſt (1564–1647), who worked in chiaro-ſcuro, etched the contours on metal inſtead of cutting them on wood.

As early as the invention of printing with movable type, Peter Schoeffer tried to imitate the illuminated initial letters of MSS. by means of impreſſions from blocks of two colours. But if M. Didot's views be ſound, the mechanical procedure adopted by Schoeffer differed conſiderably from that followed by the wood-engravers of the ſixteenth century in the production of their chiaro-ſcuros. Schoeffer is ſaid to have taken an engraved block whoſe ſurface was overlaid with colour, and to have ſunk in it another and 'lowered' block coated with a different colour. Thus the whole might be worked off or impreſſed at a ſingle ſtroke, inſtead of by ſeveral efforts according to the number of blocks uſed in the ordinary method.

'In my report,' writes M. Didot, 'of the Great Exhibition of London I eſtabliſhed for the firſt time the ſyſtem of *emboitage* invented by Peter Schoeffer. It was ſuggeſted to me from the examination I had made in London of the Pſalter of 1457. On noticing in this example the reproduction of the different pieces compoſing the variouſly coloured portions of the capital letters with the ſame exactitude and regularity as to outline of deſign, as in the ſpecimen of the Pſalter in our Imperial Library, I recogniſed the impoſſibility of obtaining *rentrées* ſo regular by means of ſucceſſive "reiterations." By the ſyſtem of *emboitage* alone, and, conſequently, of ſimultaneous impreſſion, could ſuch perfect correctneſs and regularity be obtained; otherwiſe the very thick vellum uſed and obliged to be printed while yet damp, after having been well moiſtened, would have become unequally ſtretched, and thus the reimpreſſion would have cauſed the *rentrées* of theſe pieces to have varied more or leſs. (Bibl. 18, col. 106, note 3.)

It is proper to mention, that to M. Ph. Berjeau ('Bibliomane,' p. 41) this ſyſtem of *emboitage* appears a complication rather difficult to reconcile with the forms of theſe very beautiful letters. Another method of explaining the execution of the large initial capitals in ſome of the early printed books may be found in Blades' 'Life of Caxton' (vol. ii. p. 53, *note*).

Such prints as we have had in view, engraved and coloured from two or more blocks, and intended to reſemble drawings or paintings in ſepia, biſtre, terre-verte, and other colours of two or more tints, have received the names of 'clair-obſcurs,' 'camaïeux,' 'hell-dunkel platten,' as well as chiaro-ſcuros, and in recent times 'colour-printing' and 'ton-druck,' have been applied to methods of work analogous to ſuch as we have deſcribed.

Impreſſions in Paſte.—Before concluding this diviſion of our ſubject, we have to notice a method of taking off impreſſions from wood-blocks and metal plates, which is of a very peculiar character. In illuſtration of it but very few examples have reached us, and of the exact mode of procedure it is probable very little indeed is known. The pieces which illuſtrate the method are deſignated by Weigel and Paſſavant 'impreſſions in paſte.' The latter writer divides them into three kinds, viz., 'velvet-like impreſſions,' 'embroidery-like impreſſions,' and 'impreſſions in paſte properly ſo-called from metal engraving printed in relief.' Of the firſt two deſcriptions we know nothing perſonally beyond what Paſſavant ſtates, and the fac-ſimiles given by Weigel. Of the third kind we poſſeſs an example, and have ſeen two other ſpecimens—one in the collection of the Britiſh Muſeum —at leaſt we regard it to be of this character, and another in the poſſeſſion of Mr. F. S. Ellis. The latter piece was a St. Chriſtopher fixed on a page of a MS. pſalter on vellum of about the end of the fifteenth century. Of the rarity of theſe ſtrange productions, there cannot be any doubt, and we muſt let MM. Weigel and Paſſavant ſpeak of them in their own words. The latter obſerves under the title of 'Impreſſions in paſte,'—

'There exiſt ſeveral kinds of impreſſions belonging to this ſtyle or work,

all of which are intended to imitate the textures of velvet, of embroidery, or of tapeſtry Of the firſt two there is known to us but a ſingle ſpecimen of each claſs.

'*Velvet-like Imprint.*—" St. George on Horſeback." The ground is ſtencilled, conſiſting of ſtars, alternating with three berries, attached to a ſingle ſtalk. The very peculiar character of this impreſſion is produced by firſt covering the paper with a ſlight paſte of a golden-brown colour, and by means of a proper inſtrument cauſing the paſte to aſſume a cellular-like ſtructure. The deſign is then printed off from a wood-block with glue or paſte, the impreſſion being afterwards duſted over with a velvety powder, ſo as to produce an appearance ſimilar to that of the velvet or flock-papers of our own time (H. 9, p. 8 l., L. 7, p. 2 l). This wood-engraving, ſo remarkable in kind and apparently unique, is executed in the archaic manner of the fifteenth century. It was found in Upper Germany, and at preſent is in the collection of M. Weigel.

'*Embroidery-like Imprint.*—"St. Francis receiving the Stigmata," He is kneeling towards the left, looking at the winged crucifix, from which proceed five rays. On the right Brother Elias ſleeps. The piece is partly coloured; that is to ſay, the fleſh and the rocks are of a reddiſh tint. The drapery of Brother Elias is reddiſh-brown lined with blue, and that of the Saint is covered with greyiſh filaments, giving it the appearance of embroidery; the folds are painted in black above and the ground is of the ſame colour. The rays proceeding from the crucifix are red and the landſcape and trees green. (H. 7, p. 3 l. L. 4, p. 10 l.) This ſingular example came from the Franciſcan Convent at Meiſſen, and is now in the Cabinet at Dreſden.

'*Imprints in paſte properly ſo called, from Engravings on Metal printed in relief.*—This very peculiar deſcription of engraving is illuſtrated by certain rather coarſe impreſſions in relief on paper belonging to the ſecond half of the fifteenth century. Several examples have reached us fixed on the covers of books coming from Upper Germany. Their bad ſtate of preſervation in general ſcarcely permits of our divining the method by which they were produced, but it is incorrect to ſuppoſe that they are impreſſions from ſulphur on paper, ſince a number of theſe prints, particularly thoſe in the Œttingen-Wallerſtein collection in the chateau of Mahingen, diſſolve—ſo to ſpeak—when water is employed to detach them from the book-covers to which they are fixed, while thoſe detached in the dry ſtate remain perfect. From the inveſtigations we have made of ſome well-preſerved examples it appears to us that the following mode of procedure was moſt likely adopted. The

engraved lines in the metal having been filled with a coloured material—generally black in tint—of the conſiſtence of paſte, in ſuch way that the deſign might be ſeen in relief and of deep colour, the plate was then warmed and printed on paper prepared with yellow ochre. In the chief maſſes of ſhadow the outlines often diſappeared or became confounded, as it were, producing blots; the face, hands, and other portions of the fleſh, were painted white. The remains of gilding ſhow us that gold was employed for certain ornaments, and we find in one inſtance that ſome metallic powder or a ſolution of copper had been applied. Effects of the latter are not apparent in the greater number of ſpecimens which have a dirty and browniſh hue. The chief "*empreintes en pâte*" in the Imperial Library at Vienna came for the moſt part from Augſburg.' (Bibl. 56, vol. i. p. 102.)

Sixteen pieces are deſcribed by Paſſavant, into the details of which we need not enter. Under the head of 'teig-drucke,' Weigel remarks:—

'The paper was firſt ribbed and preſſed ſo that it reſembled the texture of ſome fabric. It was then ſpread over with a light dough-paſte and bird-lime, of a golden-brown colour, which obtained a firm hold of the ribbed paper. After this coating was dry, the block or plate, having on it the deſign, was printed off with paſte or bird-lime (inſtead of with the ordinary coloured material) on this golden-brown ſurface. The latter was afterwards duſted over with velvet powder, which, firmly adhering to the ſticky ſurface, brought out the deſign, and gave to the impreſſion the particular appearance of the velvet carpets of the preſent day.' (Bibl. 70. See alſo Weſſely, Bibl. 96, p. 37.)

Our own example of an *empreinte en pâte* is a Crucifixion, 7 inches high by 4¾ wide, with a margin of rather more than half an inch in breadth. It is on firm, coarſe paper. The general aſpect of the piece is that of brown ſtamped leather of three gradations of tone, the deeper tone being like the general ground, which is of a vandyck brown hue, the colour being thick pitchy or paſty in texture. The lighter hue is that of raw umber mixed with yellow ochre. Certain of the draperies have a technic ſomewhat of the *manière criblée*. There is a border with a running pattern to the piece, the various parts of which can be pretty well made out, though it is evident that the ſpecimen has been much damaged.

The example in the collection at the Muſeum is a ſmall print barely four inches high by three inches wide, having a border nearly half an inch wide, with a running pattern in it. The print is covered with a dark brown leather-like ground, having light brown or ochraceous work on it ſomewhat indiſtinct in places, but apparently repreſenting Chriſt waſhing the feet of the diſciples.

At the recent ſale of the Weigel Collection, among the *incunabula* procured for the Britiſh Muſeum, was No. 404, St. Peter Martyr, deſcribed by Weigel as 'an impreſſion in black from a plate intended for an impreſſion in paſte.' It is of ſmall ſize, and peculiar in appearance.

CHAPTER IV.

ADVICE ON COMMENCING THE STUDY AND COLLECTION OF ANCIENT PRINTS.

WE aſſume the main objects of the ſtudent and young collector of ancient prints to be, firſt, the ſtudy in detail of particular illuſtrations of the various proceſſes of engraving which have juſt been gone over; and, ſecondly, the bringing together a number of examples in aid of ſuch ſtudy, or for reference to at any moment. Combined with theſe will exiſt that perſonal pleaſure and enjoyment which only collectors know and love, if 'not wiſely, but too well,' ſo often for their own pockets. To attain theſe objects ſatisfactorily, ſyſtematic procedure is requiſite.

The range of the department of the connoiſſeur in ancient prints is extenſive, and the novice may readily loſe himſelf in a labyrinth of unprofitable labour, as regards both knowledge and expenſe. A farmer might as advantageouſly turn picture-buyer, or a mathematician deal in horſes, as a perſon with but very ſmall means and leſs information betake himſelf to collect 'old prints.' Should either of them do ſo, he will find he is purſuing that which is of queſtionable value under the twofold burdens of defective guidance and great coſt.

The firſt thing a too haſty ſtudent of ancient prints might diſcover would be that he had been trying to accompliſh ſomething the general nature of which he had not ſufficiently conſidered. Probably his firſt intentions would be confuſed; he would not have determined whether to ſtudy and collect the works of famous painters, of names familiar to every educated man, engraved by no matter whom, or the works of engravers of repute, no matter what they repreſented. Or he may have formed ſome confuſed notions about aſſociating the two procedures, having obſerved that

eminent painters were often engravers of renown. In ſearch both of knowledge and of ſpecimens he may have continued for ſome time in a very unſatisfactory way.

After a period ſpent in this manner, he would become aware that he had collected a number of engravings of little or no value—prints, moſt of them, not worth keeping, or at any rate not worthy of having been bought, and which could be only put along with ſome dealers' lots in a ſale, and ſold at great comparative loſs. His third experience would be that, in the purchaſe even of ſuch prints as theſe, he had often been deceived as to the agreement of the pieces with their profeſſions; that, in fact, he had —to uſe a common expreſſion—either taken himſelf in or had been taken in by others. He might diſcover, *e. g.*, that his Albert Dürers were not ſimply poor ſtates or in bad condition, but were not Albert Dürers at all, but copies, and perhaps ſuch inferior or well-known ones that he could not help being aſhamed of his ignorance. He might find that his Rembrandts were either ſuch re-worked or waſhed-out things as not to be worth having; or that his Oſtades were really ſuch admirable copies as to cauſe him rather vexation at his want of caution than ſhame at having been duped. Nor ought the novice to wonder at ſuch reſults: the mere taſte or liking for a purſuit cannot in itſelf give that preliminary knowledge neceſſary even for its commencement. It is true that, after a long trial of patience and money frequently miſplaced, knowledge would be bought; but how much more might have been obtained, in quicker time and at leſs coſt, had ſome preliminary information been maſtered before commencing the purſuit!

There are numbers of prints not worth having, not worth the room they take up, nor the confuſion they cauſe. There are others ſo ſcarce or ſo coſtly that governments and millionaires only can hope to become their purchaſers when ſuch prints happen, at rare intervals, to come before the public for ſale. To go in purſuit of the former is waſting money; in ſearch of the latter, loſing time. Yet theſe are rocks againſt which many a novice ſtrikes. Mr. Maberly well obſerves,—

'It often occurs at a public ſale that a large number of prints is huddled together in one lot, none of them having been thought of ſufficient value ſingly to inſure a bidding. It will ſometimes happen, by the

inadvertence or ignorance of the auctioneer or catalogue-maker, that ſome one rare print will have ſlipped in unobſerved into ſuch a lot, and if a print-dealer eſpy this, he will buy the whole lot for the ſake of this one print alone. The rarity will be immediately placed in the arranged folio or diſpatched to its anticipated deſtination, while all the reſt of the lot go into the maſs of the miſcellaneous rubbiſh with which every dealer becomes now and then by ſuch means as theſe encumbered, and a chance cuſtomer, who merely wants to collect prints, but knows not what, and only requires to be tempted, is regarded as a god-ſend; and he may aſſure himſelf that on ſuch occaſions he may acquire great acceſſions to his collection of what he will conſider prodigious bargains. To a perſon not accuſtomed to the buſineſs of collecting ancient prints it may appear a very eaſy matter for a man with plenty of money in his pocket to at once poſſeſs himſelf of all that he may deſire to have. Money, it is ſaid, can purchaſe anything, but this muſt be with one limitation, viz., that this "anything" is to be purchaſed. In almoſt all the departments that have been ſpoken of, of ancient prints, there are many that may be readily met with, others that may alſo be readily met with, but not readily with the neceſſary qualifications as to ſtate and condition; others there are of rare occurrence, ſo unfrequently coming into the market that a print-dealer, to whom an order may be given to procure an impreſſion, may be employed for years in ſeeking before an opportunity be afforded of obtaining it; and beyond this, there are others of which but two or three, or, it may be, one impreſſion, is known to exiſt. We have ſometimes been amuſed with the ſight of an order received by a London printſeller from ſome ignorant innocent in the country who had ſuddenly taken a fancy to collect prints, deſiring to have ſent down to him immediately a number of engravings, according to a liſt encloſed, this liſt compriſing a ſelection of the very rareſt prints known; thoſe in ſhort, which are ſo rare as to have been the ſubject of ſpecial deſcription in ſome book or catalogue which the would-be cuſtomer happens to have met with, or has been ſtudying. The printſeller muſt ſmooth his anſwer as beſt he may, aware himſelf that it would be ſcarce poſſible during a whole life to make up the collection required, and as to ſome of the ſpecimens not at all.' (Bibl. 58, p. 62.)

There are old acquaintances in the print line that we get abſolutely ſick of, they meet us ſo often, and they are ſuch ſhams. There are other prints we *know* of, but which we ſcarcely dare hope to ſee, for they have 'taken the veil.' In other words, theſe coſtly and almoſt unique gems are finally and ſafely houſed, either

in the imperial collections on the Continent, in the British Museum, or in the private cabinets of one or two millionaire collectors. From the former strongholds they never will emerge, and from the latter but very rarely.

It is probable that the student may have become inoculated with the taste for print-collecting from frequent association with one of the *illuminati* and the occasional inspection of the treasures of his cabinet. He becomes witness of the intense enjoyment his friend evidently receives from his pursuit; and at length, from hearing and seeing so much of Albert Dürer, Rembrandt, Marc Antonio, and their *confrères*, he himself becomes affected with the malady, and determines to make a venture on his own behalf in the portfolios of some in the trade of whom he hears his friend so frequently speaking.

It is not unlikely that his own taste as to what he shall procure or the line he shall follow out may be influenced by the particular bent of his friend. Now collectors vary much in their *penchants*. One person may be more partial to etchings than to anything else, and take pride in his collection of the etchings of the Dutch and Flemish masters; another may find all that is most attractive in the genius of Marc Antonio and his immediate scholars; while a third will revel in the cunning handiwork of Lukas van Leyden or of Hollar. Yet all these may be of secondary consideration to some, in comparison with the block-sheets, early wood-cuts, and anonymous *incunabula* of the fifteenth century. It is true there are a few great masters to whom everyone does honour, and of whose works all are anxious to possess some examples, so great is the beauty and excellence by which they have immortalised their names. We have never yet met with one of our craft to whom a genuine Rembrandt, Albert Dürer, Van Ostade, and Claude, was not most acceptable, whatever might be the more particular line to which he paid special attention.

We believe that a collector, as a rule, rarely confines himself to one or even two artists exclusively, but sooner or later has a more or less general collection, marked by some special attention to a few favourites. But whatever the bias the student may receive—whether for wood or for metal, for early German, Italian, or mezzotinto engravings, let him beware of commencing the new

purſuit without preparing himſelf with ſome more preciſe information than the caſual inſpection of a cabinet and a deſultory converſation can beſtow. Theſe will be the more uſeful to him the more knowledge he obtains. At firſt he will not be able to reap from them all the advantages they may offer. It is not very much knowledge the novice can poſſeſs when commencing his purſuit, but *ſome* knowledge he muſt have or he will deceive himſelf or let others do it for him.

The information he needs is of that kind which will lead him to have a clear idea of the different forms of engraving, of the names of and dates connected with the artiſts, and of the general characters of their works. He will require to know that theſe works bear certain marks on them which identify them with their authors, that theſe maſters have been frequently copied, and their marks counterfeited or aſſumed. He muſt learn who are the typical maſters of the various departments of engraving, what are their more famous pieces, and how they are more ſurely recogniſable. He muſt not be entirely ignorant of what is meant by 'ſtates' and 'condition,' nor of the 'laying-down' of and tampering practiſed with injured prints, of the value of margins, and many little points of daily occurrence and of importance, not only to the young, but to the moſt experienced collector. Much of this knowledge can be obtained only gradually, but a certain amount can be and ſhould be poſſeſſed from the beginning.

No degree of what is uſually termed 'common ſenſe' alone will enable a perſon to tell a copy from a genuine etching of Oſtade, any more than it will ſerve to pilot a ſhip down Channel. It is a technical knowledge which is required in both inſtances—a knowledge acquired partly from theory, partly from experience. It is this ſort of information which is ſo much required by the novice—information which can be procured only through ſtudying the actual engravings, along with the comments of good writers on them.

We need ſcarcely ſay how uſeleſs every freſh acquiſition will be, if ſimply put by in the portfolio as ſoon as acquired. A young botaniſt might juſt as well dry his new and unnamed plant, and place it in his herbarium, and expect that, by ſo doing, he would attain a knowledge of its characters without the trouble of care-

fully examining it with his flora, as the ſtudent of ancient prints expect that by merely purchaſing his ſpecimens he can underſtand all about them. On the contrary, he will have to try the integrity and ſtudy the pretenſions of every new acquaintance by 'Bartſch' or ſome other ſyſtematic writer. Some exertion, then, muſt be made to procure a certain amount of knowledge before commencing collector, if the purſuit be meant to be anything beyond a reſpectable waſte of time and means.

Not only muſt there be an outlay of ſome ſmall amount of trouble, but there muſt be one alſo of ſome money. It is but right to warn the young collector that the time has paſſed for ſuch things as the acquiſition of good prints for next to nothing, and the being able to make a covetable collection for a ſmall ſum. Of courſe in the words 'a ſmall ſum' perſons of different means will find different ſenſes: what we would imply is, that print-collecting under any circumſtances, not admitting rubbiſh, is rather an expenſive enjoyment, not only in itſelf, but in the tendency to lead on its votary deeper and deeper in its purſuit.

During our own time we have witneſſed a great change take place. We could tell ſuch ſtories of hunting up really good things in dirty, out-of-the-way ſhops known to a few of the initiated as would not be credited by the more recent devotee. Fifteen years back we gave five pounds for a very good copy of Albert Dürer's Apocalypſe, A.D. 1511. In 1870, wanting another ſet we could not procure one at the moment for leſs than 16*l.* We purchaſed it, fearing that ſoon we might not be able to procure it at that price. Old prints like old books, old pictures, and old enamels, of repute, have riſen enormouſly in value during the laſt few years. Not only this, but their choicer examples are becoming more difficult to be procured every day at any price. They do not appear in the market. Nor is it to be wondered at, conſidering the greater number of collectors there are now than formerly, and the ready offers, America, Ruſſia, and ſome of our colonies, make for certain claſſes of the *deſiderata* of virtuoſi and connoiſſeurs. A well-known dealer ſaid to the author in 1872, in courſe of converſation, 'I wrote a ſhort time ago to a perſon at Stuttgart, and told him to ſend me anything he had got of the fifteenth century—he wrote in reply—"I have not got anything."'

There is a print of the ſchool of Marc Antonio in our collection, on which was written in 1742, '*très rare*,' '*rariſſima*.' If ſuch was the caſe more than one hundred and thirty years ago, what is likely to be the frequency of the occurrence of the print now-a-days? Gilpin, alluding to the Hundred Guilder Print of Rembrandt, remarks, 'It is in ſuch eſteem that I have known thirty guineas given for a good impreſſion of it.' Now 1000*l.* would ſcarcely purchaſe a firſt-rate ſtate of the ſame etching. About twenty-five years ago, the author of the 'Print Collector' obſerved:—

'One firſt-claſs picture would purchaſe every purchaſable print that it is deſirable to poſſeſs' (p. 3). 'It would be vain to affect to tell him what his outlay would be in the attainment of a little collection, ſuch as here contemplated, becauſe we have not confined him to any number of ſpecimens—this, however, he may venture to aſſume that a very reſpectable collection of prints by the artiſts whom we have catalogued embracing one, two, or three ſamples of each ſufficient to ſhow their varieties of ſtyle and modes of working, may be obtained for a leſs ſum than that at which Mr. Chriſtie ſhall now and then knock down ſome one little choice picture of two feet ſquare.' (p. 152.)

As creditable pictures have kept price *pari paſſu* with prints, the above ſtatements may yet hold good. We know that in our own day a ſmall picture like the 'Garvagh Raphael' and the 'Congreſs of Münſter,' by Terburg, and a De Hooghe, will realiſe from five to nine or ten thouſand pounds,* while for larger canvaſſes, ſuch as the Soult Murillo or the Ripalda Raphael, from twenty-five to forty thouſand have been aſked. But we do not think Mr. Maberly had in his mind ſuch prices as theſe when he penned what has been quoted. The ſums which the rareſt print gems commanded in his day were very different to thoſe which are aſked for them now. Mr. Maberly wrote in 1844:—

'The higheſt price which any ſingle print has produced at a public ſale in England, and probably anywhere elſe, is three hundred guineas. This was in the year 1824 at the ſale of Sir Mark Sykes' collection. The print was an impreſſion of a work in *niello*, by Maſo Finiguerra, the ſubject is the Madonna and Child inthroned and ſurrounded with angels

* Ten thouſand five hundred pounds have been given recently for a 'Ducheſs of evonſhire' aſcribed to Gainſborough.

and ſaints. The late Mr. Young Ottley, afterwards the Curator of the Prints in the Britiſh Muſeum, met with this print accidentally at Rome, where he purchaſed it for a mere trifle. On his return to England he ſold it to this eminent collector for about ſeventy pounds.' (p. 66.) 'The ittle print of which we are ſpeaking, is ſuppoſed to have been printed not later than the year 1445, and is therefore exceedingly valuable, even if regarded as an object of antiquity merely, and a ſpecimen of the very earlieſt infancy of the art. It was, moreover, at the time of its ſale, conſidered to be unique, another circumſtance which added greatly to its value. However, more than one other impreſſion have been diſcovered ſince.' (p. 67.)

At the preſent time probably not thrice the amount which was paid for the above-mentioned gem would buy the print of higheſt mark, which might be brought to the hammer. At the ſale of the Price prints, February 1867, the famous etching by Rembrandt of Chriſt healing the Sick, commonly known as the 'Hundred Guilder Print,' was bought by Mr. Palmer for 1180*l.* Mr. Palmer did not live long to enjoy his high-priced acquiſition, for his collection was ſold by auction in May 1868. This ſame etching, which many perſons had thought to have been acquired at ſuch a 'fancy price' as would not again be realiſed, was bought by M. Clement for 1100*l.*—eighty pounds leſs only than had been given a year before for it not with the intention to realiſe a profit in the way of trade, as was the caſe in the latter inſtance. In reference to this print, and the price it ſold for, the 'Athenæum' had the following remarks:—

'With regard to the ſale of the famous Hundred Guilder Rembrandt at Meſſrs. Sotheby's, on Saturday laſt, for ſo large a ſum as 1180*l.*, the higheſt authority in the matter gives us the following information. At Baron Verſtolk's ſale in October 1847, the print was knocked down to the Meſſrs. Smith of Liſle Street for 600 guilders. But this ſmall price was entirely attributable to the commercial panic then prevailing. At auctions in Holland, the buyer uſually pays 10 per cent towards the expenſes of the ſale and brokerage, ſo that in round numbers this impreſſion coſt the purchaſers in queſtion nearly 160*l.* They ſold it almoſt immediately after (Nov. 1847) to Sir Charles Price for 200*l.* In June 1840, at Mr. Eſdaile's ſale Mr. Holford paid 231*l.* for his "firſt ſtate," and previouſly—May 1835—at Mr. Pole Carew's ſale, Sir Abraham

Hume gave 163*l.* for one in the ſecond ſtate with the lines on the head of the donkey. Theſe are the higheſt prices the print ever produced at previous auctions.

'The impreſſion of the Pax by Maſo Finiguerra, which has been referred to as an example of high prices, was ſold at Sir Mark Sykes' ſale in 1824 for 315*l.* being bought by Mr. Woodburn. It was ſubſequently the property of Mr. Coningham, and came into the poſſeſſion of Meſſrs. Smith, with the reſt of the owner's Italian engravings in 1845. From Meſſrs. Smith, the Britiſh Muſeum bought the whole of this collection. It is therefore an exaggeration to ſay the preſent proprietor paid 400*l.* for this Pax. It has been ſtated that the higheſt price paid at auction for a print was 315*l.*, and that a proof—Raphael Morgen's Laſt Supper—after Da Vinci obtained this ſum. This is hardly correct. At a ſale of Mr. Johnſon's prints (the "Radcliffe Obſerver") at Mr. Sotheby's, on the 18th April, 1860, the proof alluded to produced 316*l.*, but on the ſame day an impreſſion of Marc Antonio's Judgment of Paris brought 320*l.* This is believed to be the higheſt price ever obtained at a public ſale for a print. Private ſales are not in queſtion.' (Athenæum, March 1867.)

Mr. Hamerton remarks that a ſingle copy of Rembrandt's whole works could not be brought together for leſs than twelve or fourteen thouſand pounds, even ſuppoſing the poſſibility of making a complete collection. We have heard the Rembrandt ſeries of the Britiſh Muſeum valued at 30,000*l.* In 1838, Mr. Wilſon's ſet of Van Oſtade's etchings ſold for 105*l.*, Mr. Seguier afterwards gave 159*l.* 12*s.* for the ſame ſet, which was ſold again in 1844 for 309*l.* 15*s.*, and again in 1846 for 500*l.* It is now worth a thouſand pounds, *i. e.* ten times its value five-and-twenty years ago! At Mr. Seguier's ſale in 1844, the Van Dyck etchings averaged from 3*l.* to 8*l.* each, and were then thought to be very dear, at recent ſales they have produced ſums varying from 8*l.* to 80*l.* Mr. Marſhall's ſet, which ſome years back might have brought 80*l.* or 90*l.*, was ſold at the auction in 1864 for 400*l.* Ten or fifteen years paſt the 'Smaller Paſſion' on wood of Albert Dürer might be obtained for thirty ſhillings or two pounds; in 1871, the author paid 10*l.* for an original ſet, mounted and bound in morocco. For ſingle cuts of it, having the letter-preſs on the *verſo*, he once gave eighteen pence or two ſhillings, now he is aſked ten and even fifteen ſhillings for a good impreſſion. We have before ſtated that

recently the Apocalypſe coſt us 16*l.*; this ſame work in Albert Dürer's time produced him ſix ſhillings. An etched head of Rembrandt himſelf (W. 7) having the body drawn in by the artiſt in black chalk was bought for the late Duke of Buckingham at Mr. Hibbert's ſale in 1809 for 5*l.* At the ſale of his Grace's collection, it was ſold for 53*l.* 11*s.*, when the cabinet of the laſt purchaſer was diſperſed the ſame print was bought by the Britiſh Muſeum for 105*l.* At the Howard ſale in 1873 the portrait of Aretino by Marc Antonio after Titian realiſed 780*l.* At the ſale of the Weigel *incunabula* at Leipzig, May 1872, the Virgin and Child as Queen of Heaven, by the Maſter ℔, having the date 1451 on it, brought nearly 600*l.*; the Coronation of the Virgin, by M. Schongauer, 420*l.*, while the entire collection of 533 lots produced about 12,000*l.*

Of courſe the claſs of prints included in theſe obſervations is of the higheſt character, and ſome of its members, ſuch as the famous Rembrandt etching unſurpaſſed in beauty and perfection of technic. When theſe qualities are conjoined with great rarity, a collector, having knowledge and fine taſte, will, ſhould he have the means, pay a large ſum to obtain ſuch *deſiderata*. But gems like theſe will not trouble the novice, for even if he had the money to buy them, it would be folly to aſpire early to ſuch acquiſitions.

Under all circumſtances, it is adviſable that at the beginning of the collector's career, he rather avoid than ſeek prints of great rarity, and of extraordinary quality. Mr. Maberly properly ſuggeſts that before touching theſe, the eye ſhould have become accuſtomed to exerciſe in the ſpecial department, that it have obtained experience in order to diſcover with certainty what is moſt congenial to its corrected taſte, and on what it would be beſt pleaſed to fall back for permanent enjoyment. Even for far leſs coſtly examples the collector muſt proceed very cautiouſly as he will daily betray his incompetency to move without the aid of an honeſt dealer or a friend. The experience required to enable the novice to go alone is not trifling, and there are few among old connoiſſeurs who venture in all caſes to act on their own judgments only.

Even as reſpects thoſe 'fathers in Iſrael,' the dealers, it may be

aſked, '*Quis cuſtodiet ipſos cuſtodes?*' Mr. Sotheby tells us, in his 'Principia Typographica,' that there was in the collection of his friend, Mr. Monck Maſon, a moſt brilliant impreſſion of the St. Cecilia by Raimondi. It was deſcribed by Mr. Francis Graves in the ſale catalogue as a copy. Mr. Graves was a gentleman who had devoted profeſſionally his whole life to the ſtudy of engraving, yet he afterwards confeſſed that he had been completely deceived in reſpect to this print; ſo much ſo was he, that at the auction (which took place ſome time after he had deſcribed the print in the catalogue), feeling convinced his judgment was correct, he allowed the print to be purchaſed by Mr. Tiffen for a few ſhillings, it having undergone during the period of ſale the uſual ordeal of a careful examination by many diſtinguiſhed amateurs and dealers. Mr. Tiffen, the printſeller, entertained a different opinion; he recogniſed in the apparently too brilliant copy a genuine impreſſion of that rare engraving, the fineſt original he had ever met with, and his judgment was rewarded by the amount he obtained for it afterwards.

Under the moſt judicious and cautious ſyſtem of purchaſe, the bringing together a really fine collection of prints is an expenſive purſuit. 'Who has a fine collection of prints?' aſks Mr. Cunningham—

'A few—very few—names of fortunate owners will occur to many. What thouſands of pounds are locked up in the ſhape of etchings and engravings, with the "burr" and without the "burr," before letters and after letters! What rarities are hidden in extra-atlas and elephant-ſized portfolios! A noble attempt was more than made at Mancheſter in 1857 (the great Art Treaſure year) to ſhow what had been accompliſhed by Continental artiſts and ourſelves in the great art of engraving. The dreary walk through Smirke's Thames Tunnel (called King George the Third's Library) has been *enlivened* of late by a few ſtalls of engravings that command little more attention than the ginger-bread ſtalls received in Mr. Brunel's paſſage of the Thames from Wapping on the left to Rotherhithe on the right, and yet that many-headed monſter, the public, delights in print-ſhop windows. Molteno's, in Pall Mall, in our boyiſh days, was a *gratis* treat not to be matched (to our grown-up thinking) by the unimproved but not to be condemned continuations of it at the preſent day by Meſſrs. Colnaghi and Scott, and Mr. Henry Graves.'

It is proper to mention that the high prices which have been paid for certain prints have been given often for accidental properties attached to them rather than for any intrinſic perfection or beauties. By the former the young collector muſt not permit himſelf to be tempted—*mere rarity*, ſave as relates to quite the earlier examples of the engraver's art or *incunabula*, is not the property for which the judicious will pay a very high price.

Occaſionally an impreſſion acquires factitious value by reaſon of ſome peculiarity rendering it ſingular rather than in any other way covetable, or becauſe it belonged to ſome particular perſon, or happened to be printed off on trial before the plate had been half finiſhed.

'Le Clerc,' writes Mr. Gilpin (Bibl. 26, p. 169), 'in his print of Alexander's Triumph, has given a profile of that prince. This print was ſhown to the Duke of Orleans, who was pleaſed with it on the whole, but juſtly enough objected to the ſide-face. The obſequious artiſt eraſed it, and engraved a full one. A few impreſſions had been taken from the plate in its firſt ſtate, which ſell among the curious for ten times the price of the impreſſions taken after the face was altered. Callot, once pleaſed with a little plate of his own etching, made a hole in it through which he drew a ribbon, and wore it at his button. The impreſſions after the hole was made are very ſcarce and amazingly valuable. In a print of the Holy Family from Vandyke, St. John was repreſented laying his hand upon the Virgin's ſhoulder. Before the print was publiſhed the artiſt ſhowed it among his critical friends, ſome of whom thought the action of St. John too familiar. The painter was convinced and removed the hand; but he was miſtaken when he thought he added value to his print by the alteration. The few impreſſions which got abroad with the hand upon the ſhoulder would buy up all the reſt three times over in any auction in London.'

There was a time—Deſcamps tells us alluding to Rembrandt's etchings—when

'On était preſque ridicule quand on n'avait pas une épreuve de la petite Junon couronnée et ſans couronne, du petit Joſeph avec le viſage blanc et du même avec la viſage noir.'

For ſuch ſuppoſed advantages as the above, if the private collector be not juſtified in ſpending large ſums, public and national

collections, which are desired to be made complete and permanent, may be entitled to procure them at high prices.

'The same great artist so often mentioned — Rembrandt — executed an etching of a little dog lying asleep. It would seem that on some occasion a sleeping dog accidentally attracted his notice, and that he took a sudden fancy to immortalise the little animal in the attitude of the moment. He hastily snatched up the first piece of copper at hand, with ground ready laid, without regard to fitness of size or shape, and as it happened to be greatly larger than was necessary, he scratched his subject in the left-hand corner of the plate working in that part only. When he proceeded to take an impression, he chanced to take a piece of paper of more than sufficient size to contain his work, but of less size than the whole copper, the result of which was that in the print no plate-mark appears, that is, no mark of the edge of the copper except on the top and right hand. Afterwards Rembrandt cut from the large plate the small square corner on which he made his etching, and from this now reduced plate the subsequent impressions were taken. The work itself has no great attraction; it is imperfectly bit, and very feeble in effect. It is not quite three inches and a quarter long by one inch and a half wide, and a good impression in good condition is adequately valued at about twenty or thirty shillings.

'But whether fortunately, or unfortunately, there does happen to exist one, and as is believed only one, impression taken from the copperplate before it was cut, and this measures nearly four inches and a quarter long by two inches and a half wide. This impression was in the collection of Mr. Hibbert, which was sold by auction in 1809. Whether it was that at this period when, as we have seen, public taste was so far in its infancy, or confined to so few that the "Hundred Guilder" was allowed to pass for one-sixth of its present value, public folly was also in a comparative state of infancy; or whether it was that the peculiarity of this impression of this little print had not yet attracted its full share of notice, certain it is that the sum it sold for at Mr. Hibbert's sale was only thirty shillings. The purchaser was M. Claussin, himself an artist, a great admirer and copyist of Rembrandt, and the author of a catalogue of his engravings. M. Claussin sold the print at a small advance of price to a London dealer of great celebrity; of him the late Duke of Buckingham purchased it for 6*l.* At the sale of his Grace's collection in 1834, connoisseurs began to awaken to the hitherto inadequately acknowledged merits of the "little dog," or rather of the superfluous abundance of blank paper bordering him on two points of the compass, and the fortunate purchaser at that sale was content to pay for this trumpery print 61*l.* Nor did he act unwisely, for

it is underſtood that he ſhortly after received an offer from a Dutch collector of firſt one hundred guineas, then 150*l*, and at laſt this genuine deſcendant of the ancient Tulipians deſired the proprietor to name his own price, and he would give it. But what genuine collector with due enthuſiaſm for his purſuit would conſent to part with ſuch a print at any price whatever? The happy poſſeſſor reſiſted all pecuniary temptation, and retained his "little dog" until he diſpoſed of his whole collection, when among a number of more truly valuable prints ſelected from his portfolios, and bought for the Britiſh Muſeum, this curioſity, ſo to call it, paſſed to that national repoſitory at the price of 120*l*. . . . There is an etching alſo by Rembrandt of four ſmall ſubjects which were executed for illuſtrations to a book, and accordingly go by the name of "Four prints for a Spaniſh book." They are prints of no great attraction or merit; they were all four engraved on one large piece of copper, and after ſome alterations had been made, the copper was cut into four pieces, by which each became a ſeparate plate. Meantime, however, a few impreſſions of the earlier ſtate were taken off from the uncut plate, and theſe neceſſarily ſhowed all the four prints on one ſheet of paper. Theſe ſheets were in like manner cut into four, for the obvious purpoſe of being ſewed or bound up into their reſpective places in the book. It happened that ſome very few of theſe whole ſheets were left entire. Such a ſheet, with all the four plates on it, and before the alteration above alluded to, appeared in the ſale catalogue of Mr. Hibbert's collection in 1809, and brought the fair and ſufficient price eſtimated by common ſenſe of 1*l*. 7*s*. The purchaſer was the Duke of Buckingham. By the time the Duke's collection came to the hammer, which was in 1834, the eyes of collectors had become open to the value of rarities of this deſcription, and this ſheet of four little prints was knocked down at 57*l*. 13*s*.; the purchaſer being the collector, whoſe purchaſe of the "little dog" has been noted as having proved ſo advantageous. From this purchaſer the print paſſed to the Britiſh Muſeum, that national eſtabliſhment being happy to obtain the curioſity at the price of one hundred guineas. Good impreſſions, in good condition, of theſe prints, when occurring ſeparately in their uſual ſtate, which they often do, ſell at from fifteen to twenty ſhillings. . . . We will indulge in only one more of theſe anecdotes of fancy. There are ſome exceedingly beautiful and delicate etchings by Berghem of goats and ſheep. They form two ſets of eight prints each; one goes by the name of "The Man's Book," and the other of "The Woman's Book," from the circumſtance of the firſt print of the ſet repreſenting the one a male, the other a female peaſant. It happened that Berghem etched ſix of theſe prints on one plate of copper (a ſimilar caſe to Rembrandt's four prints for a Spaniſh book), and he

afterwards cut the copper in pieces, making each print a ſeparate plate. He then etched more plates, extending the ſets to eight prints each, as above related. By good luck or bad, one impreſſion exiſts, taken from the uncut copper, with all the ſix prints upon it. One only! a unique impreſſion! and therefore in the eſtimation of determined collectors of all that is ſingular, invaluable. M. Clauſſin bought it at the ſale of Mr. Anneſley's collection, in 1809, for 12*l.* 15*s.* It afterwards came into the poſſeſſion of an eminent collector, a large portion of whoſe collection was afterwards purchaſed by the Britiſh Muſeum, to which inſtitution this print was ſold for 120*l.*, and the opinion of perſons converſant with these matters is, that if it were now again in the market it would at this day bring more than double that ſum.' (Bibl. 58, p. 74, *et ſeq*.)

To become the collector of mere curioſities ſhould not be the deſire of the true art-ſtudent, who, though he muſt not expect to be able to proſecute his legitimate wiſhes without pecuniary means, need not feel diſheartened becauſe he cannot enter the liſts with millionaires and public inſtitutions.

There are many examples readily to be met with which are ſuited to a general collector; others that may be acquired, but not both readily and reaſonably, with good qualities as to ſtate and condition; while there are prints of rare occurrence under any circumſtances, and which, when they do occur, muſt be paid for according to their rank of ſtate and condition. Hence a certain proportion of the ſtudent's collection may be obtained with comparative facility; after this his acquiſitions can be made at intervals only, and his more valuable ſpecimens, or thoſe which coſt moſt, can appear but as 'few and far between.'

It ſhould be borne in mind that the articles with which the collector of ancient prints deals cannot have a neceſſarily definite price attached to them, like common objects of manufacture. There is no criterion, ſuch as their coſt of production, to be guided by. Not only rarity, merit, and the qualities of 'ſtate' and 'condition,' influence the market, ſo to ſpeak, but what may be termed *faſhion* plays a not unimportant part. It is the ſame with prints as with pictures, flowers, and other objects of beauty and of deſire. At one period the early Italian painters are more in vogue, and the later ſchools and Dutch maſters are comparatively at a diſcount. At another time any price will be paid for a Hobbema

or a De Hooghe, while enthuſiaſm has diminiſhed for the Lippis and Peruginos. A mania for tulips one year may ruin nearly a tenth of the people of a ſmall ſtate; another year auriculas are in the aſcendant, or ſo may be camellias or rhododendrons. Thus it is with our own department; there is generally ſome one or two maſters who are more in favour, and whoſe works are readily bought up; as a conſequence in a riſing market, where all are buyers, prices aſcend accordingly. We have already noticed the augmentation in value of the works of Oſtade and Van Dyck. A few years before this occurred Hollar was the idol;—nothing was heard of but a Hollar.

'Now,' writes Maberly, 'Hollar is an artiſt of the ſeventeenth century, ranking in the Engliſh ſchool from having chiefly practiſed in this country, of very ſuperlative mechanical ſkill, a moſt faithful delineator of what was placed before him; but that is all. He diſplays none of the higher qualities of the art—invention, imagination, compoſition, chiaroſcuro, effect.' (Bibl. 58, p. 53.)

At a ſale at Sotheby's in July 1874, the Adam and Eve of Marc Antonio (B. v. xiv. p. 3, n. i.) was handed to a buyer for the ſum of 485*l.*, a higher price than had been paid before for this print. At the ſame auction four pieces of one of the moſt admirable etchers who ever worked—Ribera—were ſold for two ſhillings, one of the maſter's chief etchings being included in the four. As the Adam and Eve was deſcribed in the catalogue as a 'very fine and early impreſſion before the hard outline on the arms, likewiſe before the retouch, and in perfect preſervation;' ſo the 'Angel ſounding the Trumpet' (of Ribera) was conſidered 'a brilliant impreſſion.' What therefore could be the reaſon of the diſparity in eſtimation which the prices before mentioned evinced? Admitting the beauty and rarity of ſtate of the Adam and Eve to be worth a great deal, it was ſurely not in the ratio of 485*l.* to 2*s.* for ſeveral prints by Ribera intrinſically conſidered? As a matter of trade ſpeculation it probably was ſo, for good judgment on this point no doubt directed the purchaſe, *i. e.* ſuppoſing the latter not to have been a direct commiſſion. In that ſpeculation lay the ſecret. The truth was everybody had been ſcreaming for ſome time about Marc Antonio as they had ſcreamed about Turner. The Aretino of the

former had been ſold ſhortly before for 780*l.*, and two ſmall waſhes of indigo and yellow-ochre by Turner, worth about four and ninepence each if by any one elſe, had been willingly accepted at 400*l.* How many of ſuch purchaſers of Marc Antonios and Turners could appreciate the refined treatment of the extremities in the prints of Spagnoletto?

The writer has known among collectors a paſſion for Chodowieckis. A ſhort time back there was a loud cry for Callots. Mezzotintos after Sir Joſhua Reynolds have, ſtill more recently, been the chief *deſiderata*; theſe accordingly becoming high-priced and ſcarce. Bartolozzi is appearing on the ſtage, and now that he muſt be well paid for, Schiavonetti, his pupil, is coming into eſtimation. A *faſhion* in what was ſought exiſted in the time of Sir Horace Walpole, who writes in a letter, 'We have at preſent a rage for prints of Engliſh portraits. Lately I aſſiſted a clergyman in compiling a catalogue of them. Since this publication ſcarce heads in books not worth threepence will ſell for five guineas.' The ſyſtem of portrait-collecting initiated by Evelyn, Aſhmole, and Pepys, and continued by the Earl of Oxford, the Ducheſs of Portland, Horace Walpole, and J. Nickolls, received a freſh impulſe on the appearance of the Biographical Hiſtory of England by the Rev. James Granger.

'To ſuch a height of enthuſiaſm did it arrive that old legends, chronicles, and curious pieces in the black-letter were conſidered either by the buyer or ſeller of little value compared with the *pictures* which they contained. Keepers of ſtalls and brokers became enlightened by the general purſuit after old heads, and withheld their memoirs, trials, and even almanacks till they had obtained an exorbitant demand for their attractive frontiſpieces.' (Preface to Bromley's Catalogue.)

The majority of portraits formerly collected were often, as works of art, if not of likeneſs, ſimply rubbiſh. Leaving out the works of Faithhorne, Hollar, Paſſe, Houbraken, and perhaps of one or two others, the reſt, as ſpecimens of engraving, were not worth keeping. How portraits were fabricated formerly has been well ſhown by M. Henri Menu in the 'Chronique des Arts' for October 1873, in his article on the portrait of Dom Mabillon; as likewiſe by Mr. Carlyle in 'Fraſer's Magazine' for April 1875, when diſcuſſing the portraits of John Knox.

As an illuſtration of this portrait-mania we may refer to the Sutherland collection now in the Bodleian Library. It was commenced in 1795 by A. S. Sutherland, F.S.A., and on his death, in 1820, was continued by his widow, who ſpared neither trouble nor expenſe in rendering it as complete as poſſible; in fact, its extent was nearly doubled afterwards. In accordance with her huſband's will Mrs. Sutherland preſented the collection to the famous Oxford Library. In this aſſemblage there are 184 portraits of James the Firſt, of which 135 are from diſtinct plates; 743 of Charles the Firſt, of which 573 are from diſtinct plates, beſides 16 drawings; 373 of Cromwell (253 plates); 552 of Charles the Second (428 plates); 276 of James the Second; 175 of Mary the Second (148 plates); and 431 of William the Third, of which 363 are from ſeparate plates. There are beſides, frequently, numerous copies of the ſame plate or impreſſions from it in all its various ſtates. Along with the views of London, Southwark, and Weſtminſter, and the drawings of Van den Wyngaerde which the collection contains likewiſe, it is eſtimated that the Sutherland Cabinet coſt 20,000*l.* (Macray's 'Annals of the Bodleian Library,' London, 1868.)

We have known the paſſion for collecting portraits ſo ſtrong as to lead an amateur to relinquiſh every other branch for its proſecution, to amaſs heaps of all kinds and deſcriptions of likeneſſes, and apparently to think and dream of nothing elſe but portraits. Dying, he left drawers full of the latter to the 'National Portrait Gallery.' What has been done with the prints we do not know. Of our friend we would ſpeak, however, with fond recollection, as it was by him that we were firſt inſpired with a taſte for and indoctrinated with ſome knowledge concerning ancient prints. Well do we remember how, as he perceived we were gradually branching off towards early woodcuts and other *incunabula*, he ſeriouſly endeavoured to inculcate that, after all, the τὸ καλὸν was to be found only among portraits, that all collectors, ſooner or later, become converted to his view, and that ourſelves would aſſuredly, as he expreſſed it, 'end in portraits.'

Mr. Dallaway has properly obſerved (Walpole's Anecdotes, vol. iii. p. 874, *note*), that it would be uncandid to aſſert that all

former collectors of portraits were influenced only by the desire of possessing rarities. The portraits which have reached the highest prices have been marked in the respective catalogues, not only *unique*, *presque unique*, but *brilliant impressions*, so that the merit of the engraver has not been considered always of secondary importance. Since most of the earlier portraits were employed chiefly as engravings for the frontispieces of books, since despoiled of them, the original plates became exceedingly worn, and thus ordinary impressions do not give a fair idea of their original excellence. When 'brilliant proofs' are seen, much of the stiffness and coarseness so commonly characterising these prints is often absent.

Fashion may take up a good name, and it may patronise a poor one; but there is always something in *name* that appeals to the collector. Against tripping here, then, let the novice be on his guard—let him beware lest mere name mislead him. Every great worker has produced more or less of unequal work, and the private collector of taste and limited means should restrict himself to that which is most worth possessing. The well-known engraver, B. Picart, annoyed at the ridiculous taste for bad examples simply because great and popular names were either rightly or wrongly attached to them, set about engraving a series of prints himself to which he placed the names of several celebrated artists. These prints he caused to be sold to the admirers of great names, who readily bought them as the works of Guido, Goltzius, Rembrandt, and others. Alluding to this transaction, Jansen considers that, under the circumstances, it was but 'an innocent imposture.' Goltzius himself imitated Albert Dürer, Lukas van Leyden, and other masters so well, that one of his pieces which he caused to be smoked that it might look old, was sold at a high price as an undescribed piece of Albert Dürer. (Bartsch, vol. iii. p. 6.)

The old saying, that 'a man must cut his coat according to his cloth,' holds particularly well as respects print-buying. A person cannot have a more costly collection than his purse can afford; but, whatever be the depth of the latter, the desire of every connoisseur should be to make his cabinet remarkable rather for the quality than the quantity of its contents. We would advise that, in forming a collection, the novice deal with

a few maſters only at a time, and that, as examples of theſe are procured, he ſtudy them carefully in conjunction with the hiſtory of their authors and with the works generally of the latter; ſo that, when other ſpecimens are met with, the collector may be more prepared for their critical examination than otherwiſe might be the caſe.

A ſubject which may often give riſe to ſome thought will be, How far the collection of different 'ſtates' ſhould be ventured on? We would recommend that, at firſt, one 'ſtate' only be meddled with, and that this be the moſt complete compatible with fine technic that is known, and in the beſt condition that the means at command can inſure. On this point the following remarks of Mr. Maberly are ſo judicious that we need not make any apology for quoting them:—

'Should or ſhould not a collector determine to poſſeſs himſelf, as far as he poſſibly can, of the ſame print in each of its different ſtates? This, we venture to anſwer, muſt depend much upon the object which the individual has in view. If his ambition be to be recogniſed in the coterie of connoiſſeurſhip as a profeſſed collector of ſuch and ſuch a maſter, he muſt certainly do this at whatever coſt of pocket, and, we were about to ſay, of taſte and rational judgment; but if he can refrain from aiming at this diſtinction, and if he reſolve to ſtand free and uninfluenced by any motives but thoſe of diſcretion and common ſenſe, he will perhaps endeavour to mark out a line by which to limit his collection in this reſpect. . . . The queſtion reſpecting theſe [ſtates] will occur in the works of many engravers, but in none ſo much as in the very popular and important artiſt Rembrandt. . . . The acquirement of an exact knowledge of all theſe advancements, variations, and further finiſhings of Rembrandt's plates, is an important portion of the education of a collector. Of ſome of this artiſt's plates there are ſeven or eight, or even more, "ſtates." . . . When a collector eminent for a nearly complete collection of Rembrandt's works opens his folio, he diſcloſes, on ſheet after ſheet, four, five, ſix, or more—and it may be ten, as we have juſt ſeen—prints, all to a common eye and at firſt ſight the ſame thing ſo many times repeated. The eye of the *conoſcenti* fixes at once upon the one rare ſtate, whichever it may be, and regards no other; the eye of the uninitiated wanders about, uncertain where to fix, and feels as if looking through a multiplying-glaſs. Whatever beauty there may be in ſome one, or each, individual print, is impaired for want of being ſet off as it deſerves; it is

loſt in the bewilderment of the maſs: at any rate it requires to be ſought for and ſelected. Of ſuch collections common ſenſe ſuggeſts that the pleaſure of the collector muſt conſiſt in the conſciouſneſs of poſſeſſion and the reputation attached to it, rather than in any very ſenſitive enjoyment of the intrinſic beauties of a fine work of art.'

The man of taſte, rather than the mere collector, will ſeek excellence before ſome peculiarity, not of any value in itſelf, but perhaps rather detrimental to the artiſtic merits of the engraving. But to the collector—pure and ſimple—a 'ſtate,' a 'firſt ſtate' in particular, however intrinſically poor or incomplete it may be, and from its rarity however coſtly, is a thing that muſt be ſearched for and ultimately obtained at whatever ventures, otherwiſe his collection, without it, remains incomplete.

Perhaps in the caſes of Van Dyck and Claude ſome attention ſhould be paid by the amateur to the ſubject of ſtates as ſoon as he deals with theſe maſters. Early impreſſions of their works are ſo different and ſuperior to later ones that ſome knowledge of ſtates becomes here almoſt imperative.

Whether the collector confine himſelf to a few maſters, to one ſchool, and to ſingle ſtates, or has determined on a general collection illuſtrative of the progreſs of the engraver's art, he ſhould know his own mind well before he purchaſes. He ſhould carefully eſchew making miſcellaneous bargains, purpoſing to arrange all his acquiſitions as ſoon as he ſhall become poſſeſſed of an indiſcriminate number ſufficient to make arrangement neceſſary. Further, he ſhould withhold himſelf from bidding at ſales becauſe an attractive print is ſelling for a few ſhillings, or a lot of miſcellaneous engravings appears to be going for nothing. If he does not, or gets into the habit of 'dropping in' at ſhops without knowing what he wants, and allowing himſelf to be tempted as he looks through any folios which may be on the counter, he will find aſſuredly, at the year's end, that he has got together a maſs of engravings falling under almoſt every claſs, and ſo diſperſed among all as to amount to very little in any one diviſion, that he has nothing like a deſirable collection, and probably, in the whole of it, not a ſingle really good print. A uſeful plan is to carry a conciſe liſt of *deſiderata* in the pocket, and thus avoid two diſagreeables: one, the purchaſing of prints

already poſſeſſed; the other, the letting eſcape ſuch as are covetable. Few collectors can remember every piece which they have, eſpecially of the 'little maſters;' and every perſon occaſionally deſires to exchange ſome particular poſſeſſion for one of a better 'ſtate' or condition. A few memoranda relative to theſe and analogous things will be of much aſſiſtance, and obviate that annoying occurrence, the purchaſing duplicates.

Though ſomething may be learnt from attendance at auctions, no great advantages can be gained by the collector as reſpects purchaſes. He will find that he is expected, as a private gentleman, to buy through the trade, that a coalition will be formed againſt his biddings for anything deſirable, and that he is permitted to have the rubbiſh only. Beſides,—

'There is a certain temptation in a ſale-room, and a certain excitement which ſtimulates that temptation, which make it abſolutely dangerous for anyone who is not of the moſt phlegmatic diſpoſition, or who has not been made callous by long practice, or become apathetic by the years rolled over his head, to indulge his curioſity or idle away an hour in this amuſing occupation. Old collectors are aware of this, and, though they may attend, they are not very frequently ſeen to bid. It will often happen, indeed, that there is nothing to tempt them; but if otherwiſe, their moſt uſual courſe is to commiſſion a print-dealer to bid for them. A careful inſpection of the lots worthy of attention takes place on the previous view-day, and a deliberate conſultation then determines for what lots to bid, and up to what price.' (Print-Collector, Bibl. 58, p. 59.)

En reſumé, then, we adviſe the novice, in the firſt place, to obtain ſome general knowledge concerning engraving. We have ſought, in the preceding pages, to offer information which he may accept with advantage; and in the after ones he will meet with more in relation to this part of the ſubject. But we would ſtrongly recommend that, beyond this, the works of Ottley ('Hiſtory of Engraving'), Jackſon and Chatto (on Wood-engraving), and the firſt volume of Paſſavant ('Peintre-Graveur'), be peruſed.

In the ſecond place, he ſhould look through the contents of a good cabinet, under the guidance of a friend who would point out the chief maſters of the various ſchools, as indicated

in a ſubſequent part of this work. He may afterwards go through the collection by himſelf, accompanied by the volumes of Bartſch (Bibl. 2), ſtudying the preliminary diſſertations in the ſixth and thirteenth volumes at his leiſure. Having done this and peruſed the preſent pages, he may write out a ſhort liſt of ſome of the chief works of two or three maſters in a particular ſchool; with this in his pocket, and with what we have ſaid in the Chapter On the Examination and Purchaſe of Ancient Prints in his memory, he may make his firſt venture among the folios of ſome reputable dealer. Acquiſitions having been made, let them be paſſed through the ordeal of a compariſon with Bartſch's deſcriptions. The poſſeſſion of Bryan's Dictionary (Bibl. 10) will afford much aſſiſtance to the ſtudent, the plates of monograms, ciphers, &c. in which ſhould be carefully ſtudied. It muſt be apparent that the new purſuit cannot be commenced without a few pounds being laid out in text-books. Such works as thoſe of Ottley, Jackſon and Chatto, Dupleſſis, and Paſſavant, may be obtained for peruſal only, or be conſulted in a public library; but the treatiſe of Bartſch and the Dictionary of Bryan the ſtudent muſt *poſſeſs*. Without them he will find that he is next to helpleſs, and although with them he may ſafely commence, yet as regards Rembrandt, Claude and the French ſchool generally, Wierix, Hollar, and ſome other eſteemed maſters, he will diſcover that the ſyſtematic treatiſe, in twenty-one volumes, of Bartſch will not afford him the ſlighteſt aſſiſtance. But attention may well be limited, at firſt, to ſome of the maſters included in Bartſch. As progreſs is made, the novice will become bolder and leſs inclined to be trammelled by any foreign obſtacle. Nevertheleſs, ſhould he meddle with *incunabula*, he will need to procure the volumes of Paſſavant; if with Claude and the French ſchool of portraiture, the works of Dumeſnil and Dupleſſis; if with Rembrandt, the monograph by Wilſon, or by Blanc, and the work of Ducheſne if he be tempted by *nielli*.

Whatever department he may particularly affect, but eſpecially if his collection be intended to be general, the ſtudent will ſoon diſcover that *monograms* and *ciphers* are both his trouble and delight. In connexion with them he will find ſcope both for teſting the accuracy of his knowledge and for the wildeſt hopes

of a collector. At one moment he will alight upon a prize—at a touch it may be gone; his familiar ſpirit in this matter being J. Nagler. (Bibl. 48.) With the works we have referred to the novice may aſſuredly go on his courſe rejoicing, being pretty certain to find in them all the information that can be obtained, if not all that is wanted, in reſpect to the various examples of the engraver's art which may come under notice. Ottley, Jackſon and Chatto, Bryan, Bartſch, Paſſavant, Dumeſnil, Dupleſſis, Ducheſne, Blanc, and Nagler—a full and goodly company undoubtedly! yet not too numerous to prevent the ſtudent referring to our Bibliography and calling in, when occaſions demand it, yet further aſſiſtance. We know that, as both prints and knowledge are amaſſed, the yearning will be for more prints and more knowledge. We may, therefore, leave the young collector to his fate, which will be that of ſteady progreſs in a paſſion ſo abſorbing that none but thoſe affected can underſtand. Were we to venture to ſay more we ſhould but feel with M. le Comte Léon Delaborde, when he ſtates that what he writes 'n'intéreſſe guères que les amateurs d'eſtampes et parmi eux encore que les amateurs aſſez heureux pour avoir fait de leur goût une paſſion, pour avoir pouſſé cette paſſion juſqu'à la manie.' ('Hiſtoire de Gravure en Manière Noire,' preface.)

CHAPTER V.

INTRODUCTORY REMARKS ON THE VARIOUS SCHOOLS OF ENGRAVING.

WE now proceed to lay before the reader a ſketch of the arrangement adopted in bringing under notice ſuch details of the art of engraving in ancient times, and ſuch maſters and their works as ſhould moſt intereſt the collector. That the claſſification which follows is hereafter ſomewhat laxly adhered to is admitted. But it ſhould be remembered that all ſyſtems are more or leſs artificial, and that every ſcheme of arrangement and differentiation, however rigid in ſome of its exactions, will be found to give way on minor points for convenience ſake, which is deemed of greater moment under the circumſtances than the preſervation of a very troubleſome conſiſtency.

In the firſt place, three chief diviſions are made of ancient prints: 1. Wood Engraving; 2. Metal Engraving of the ordinary kind; 3. Mezzotinto Engraving. Under theſe heads are arranged the various ſchools of art, ſuch as the Northern, or German, Dutch, Flemiſh, and other ſchools; and the Southern, or Italian and Spaniſh ſchools.

Under the ſeparate ſchools are ranked the more important maſters of each or ſuch of them as it is thought expedient the ſtudent ſhould be acquainted with. Some other ſubdiviſions of details follow, but the whole will be better underſtood by the following tabular expoſition:—

Division I.—Wood Engraving.

A. *Northern Schools*, as Germany, Holland, Flanders, Switzerland, France, England—illuſtrated by the

α—Earlieſt prints, or *incunabula*.
β—Saint Chriſtopher of 1423, and other early dated prints.
γ—Block-books.
δ—Early ſingle or 'fly' ſheets.
ε—Nürnberg Chronicle, Schatzbehalter, Wohlgemuth, Pleydenwurff.
ζ—Albrecht Dürer and his ſchool, the Maximilian circle.
η—Burgkmair, Schäufelin, Springinklee, Broſamer, the Cranachs, Beham, Baldung, Altdorfer, Holbein, Lukas van Leyden, Virgil Solis, J. Amman, Stimmer, Van Sichem, Jegher.
θ—Early French Books, the 'Books of Hours' of Pigouchet, Voſtre, Verard and others, Bernard Solomon.
ι—Early 'Moral Play,' Caxton's Illuſtrated Works, Cranmer's Catechiſm, Coverdale's Bible.

B. *Southern Schools*, as Italy, Spain—illuſtrated by

κ—Early printed books with cuts.
Vavaſſore, Jacopo di Barbarj, Campagnola, Beccafumi, Franceſco de Nanto, G. B. del Porto, Domenico dalle Greche, Boldrini, Scolari.
λ—Los Trabajos de Hercules, Regimento de los Principes.

C. Chiaro-scuro Work of *Northern Schools*, illuſtrated by

μ—Cranach, Baldung, Burgkmair, Wechtelin, Goltzius, Jegher,
" of *Southern Schools*, illuſtrated by
ν—Ugo da Carpi, Antonio da Trento, Nicolo, Andreani, Coriolano.

Division II.—Ordinary Metal Engraving.

D. *Northern Schools*, illuſtrated by

ξ—The Maſters of 1446—1451—1457, and 1464.
[illegible], or the Maſter of 1466.
The Maſter of the 'Garden of Love,' the Maſter of the School of Van Eyck or of 1480.
The Maſter of 'Boccaccio.'

Holland. Germany.

ο—Martin Schongauer, Iſrahel van Meckenen, Albrecht Dürer, Ludwig Krug, Aldegrever, Altdorfer, the Behams, Binck, Pencz, the Hopfers, Virgil Solis.

π—Lukas van Leyden, Dirk van Staren, Cornelius Matſys, Lambert Suavius, the De Bryes, the brothers Wierix.

Flanders.

ϱ—Goltzius, J. Matham, Saenredam, Jacob de Gheyn. The Sadelers, Scheltius and Boetius de Bolſwert, the Bloemarts, the Vorſtermans, the Viſſchers, P. Pontius, Houbraken, De Goudt.

France.

ϛ—The Lyons' Maſter of 1488, Duvet, Couſin, Garnier, the School of Fontainebleau, the De Laulnes, Callot, Mellan, Morin, Nanteuil, Edelinck, Maſſon, the Drevets, Schmidt (?).

England.

τ—Geminus, the De Paſſes, Elſtracke, R. Payne, Delaram, the Hogenbergs, Hollar, Droeſhout, W. Faithhorne, Marſhall, Gaywood, Cecil, Logan, White, Ravenet, Grignion, Dorigny.

The Chief Etchers of the Northern Schools.

υ—Rembrandt, Van Dyck, Bol, Van Vliet, Livens.

φ—Oſtade, Teniers, Bega, Duſart.

χ—P. Potter, Berchem, Karel du Jardin, Van de Velde, Roos, Stoop, De Laer, De Bye.

ψ—Claude, Both, Swanevelt, Waterloo, Ruiſdael, Everdingen, Weirotter.

ω—Zeeman, Bakhuizen.

(E. Prints in the 'Large Dotted Manner,' 'La Maniere Criblee,' 'Geschrotene Arbeit.')

F. *Southern Schools*, illuſtrated by

α α—Nielli and the Niellatori, Finiguerra, Perigrino.

β β—The Florentine *burinists*, Baldini, Botticelli, Pollajuolo, Filippo Lippi, Verocchio, Gherardo, Antonio da Giunta, Robetta.

γγ—The Venetian, Paduan, Lombardian, Mantuan workers and others of Central Italy, as A. Mantegna, Zoan Andrea, Nicoletto da Modena, Giov. Andr. da Breſcia, Jacopo di Barbarj, Girolamo Moceto, Marcello Fogolino, Pelligrino da Udine, Benedetto Montagna, the Campagnolas, Leonardo da Vinci, Fr. Raibolini (?).

ϑϑ—The Roman School and Marco Antonio Raimondi, Agoſtino di Muſi, Marco Dente da Ravenna, Caraglio, the Maſter of the Die, Bonaſone, Enea Vico, the Ghiſis.

The chief Etchers of the Italian School.

ιι—Parmigiano, Meldolla (Schiavone?), Annibale Carracci, Guido Reni, Cantarini, Scarſello, the Siranis, Della Bella, Caſtiglione, Canaletto.

ζζ—I. de Ribera.

Division III.—Mezzotinto Engraving.

Illuſtrated by

ηη—Ludwig Siegen von Sechten, Prince Rupert, Sir Chriſtopher Wren, Thomas of Ypres, Fürſtenberg, Von Eltz.

θθ—The Vaillants, the Van Somers, the Verkoljes, Gole, Valck, Blooteling.

ικ—J. Evelyn, F. Place, Sir R. Cole, Sherwin, Luttrell, R. Tompſon, Beckett, Alex. Browne, E. Cooper, R. White, Johnſon, Lumley, W. Faithhorne, Jun., J. Smith, G. White, the Fabers, Simon.

λλ—Le Blon and followers.

As the preceding liſt of maſters has been gone through, the ſtudent will have been ſurpriſed, no doubt, to meet with ſo many names that he had not heard of before, and muſt have been ſtruck at the occurrence of others well known to him, but as belonging to a department of art different to that which is now under conſideration. To ſpeak to the unlearned in the branch of engraving of, *e. g.*, Burgkmair or Ugo da Carpi, would be to elicit the queſtions, 'Who were they?' and 'What did they do?' To tell even many, not unacquainted with other branches of art-knowledge, that Claude etched and Mantegna engraved, and that their works

are highly prized by connoiſſeurs, might cauſe ſome aſtoniſhment, if not ſcepticiſm. Yet it is the caſe, that while numerous maſters have been able workers or deſigners in the branch of engraving, and but little, or not at all, known in any other department of art, there has been ſcarcely a painter of any repute who has not tried his hand with the needle or the graver. It is true that the amount of labour expended by the latter artiſts, on the technical proceſſes before us, has been very various. While ſome, like Rembrandt, Oſtade, and Dürer, ſpent much talent and labour, on one or more of them, each maſter ſtamping himſelf *facile princeps* in his *ſpécialité;* others, like Leonardo da Vinci, Fra Filippo Lippi, Tintoretto, J. G. Van Mabuſe, and Wouwerman,* cannot be ſaid to have done more than to have taken up the needle or graver upon one or two occaſions only. (See Paſſ. vol. i. p. 239; Bartſch, xvi. p. 104.) If we can number the prints of ſome great painters by dozens, of other artiſts we cannot ſay further than that of their works only one or two doubtful examples are known, or that probable inference alone entitles them to rank among engravers. That Raphael actually guided the burin, in one or two inſtances, is aſſumed to have been the caſe, but certainly is not proven. (Nagler, v. iii. n. 441; Paſſ. i. p. 249.) Yet every lover of ancient prints will deſire to claim him as having uſed the graver. There is an early print of the Umbrian ſchool, repreſenting a young knight armed at all points, bearing the inſcription, 'GVERINO DIT MESCHI,' *i. e.*, Guerino il Meſchino, the hero of a celebrated romance of the middle ages. It is of good execution, and treated ſo ſpiritually, that Rumohr was inclined to conſider it an attempt of Raphael during his early years of ſtudy.† Again, there are one or two prints of the ſchool of Marc Antonio —if not of the maſter himſelf—in which certain parts, like the heads and nude forms, are executed with ſuch feeling for beauty, and with ſuch ſpirit, as to have given riſe to the ſuppoſition that Raphael himſelf may have been, not their deſigner merely, but likewiſe their engraver. Such, for example, are no. 34, vol. xiv. of Bartſch (the Virgin weeping over the body of Chriſt, or the

* Or N. Fick according to ſome. See Weſſely, Bibl 96, p 163, alſo Weigel, Bibl. 95, p. 68, W 2.

† Aſcribed by Waagen to Franceſco Francia.

Virgin with the Naked arm); no. 47, ditto (the Virgin ſeated on the Clouds); and no. 381, ditto (Philoſophy). Cumberland was of opinion that Raphael etched alſo.

It is probable that we poſſeſs at leaſt one engraving by Donato Bramante,* and Correggio is believed by ſome perſons to have etched; in Smith's Sale Catalogue, 1849, occurs the following deſcription of a piece ſuppoſed to be by him, 'Sea Nymphs and Tritons, his only etching, from the collections of Mead, Barnard, Ryſbrack, and Sykes; very fine and extremely rare.' It realiſed 10*l.* at the auction. (See Nagler, vol. i. n. 2187.)

It is thought that we poſſeſs three or four ſmall engravings by Leonardo da Vinci, and Titian is admitted by many to have drawn in ſeveral inſtances on the wood-blocks; he is conſidered by others to have cut one or two blocks himſelf, and a few critics aſſert that he likewiſe worked on copper. Squarcione and Francia have been included in the liſt of engravers, and Vaſari long ago maintained that Verocchio engraved, but others doubted this. Recently certain rare prints, impreſſed throughout with his particular manner, have been admitted as probably belonging to him. Rubens has been credited with five or ſix pieces, and Sir Chriſtopher Wren is conſidered to have ſcraped at leaſt two heads in mezzotinto.

Admitting there are doubts about ſome great maſters, yet to what a noble liſt of others may not the lover of engraving confidently appeal. Mantegna, Pollajuolo, Botticelli, Primaticcio, the Caracci, Guido, Parmigiano, Canaletto, Ribera, Tempeſta, and others of the Southern ſchools. Rembrandt, Oſtade, Van Dyck, Ruiſdael, Paul Potter, Berchem, J. B. Weenix, Both, of the Dutch or Flemiſh ſchools; and Albert Dürer, Cranach, M. Schongauer, of the German provinces. Nor can we forget Holbein, Salvator Roſa, Gaſpar Pouſſin, and Claude. Not only were all the above great painters, but they were good engravers as well; and ſome became ſo excellent in their work, as ſtill to remain the typical maſters of the particular departments of engraving they developed. Take Rembrandt, Oſtade, Van Dyck, and Claude, as principal etchers—what eminent painters, too, in their ſpecial departments! Select from the workers with the burin the four more eminent as Dürer, Van Leyden, Marc Antonio, and Hollar

* On Bramante, ſee 'Gazette des Beaux-Arts,' vol. x. 1874, pp. 254, 379.

—two out of the four are well-known painters. Select four of the moſt renowned deſigners, if not engravers, on wood, viz., Dürer, Holbein, Ugo da Carpi, and Burgkmair—three out of the four were well-known workers with the bruſh. The iconophiliſt, then, may ſtrengthen his arguments for the nobility of his purſuit, by ſhowing that the chief maſters in Art generally have been thoſe who have mainly catered for the pleaſure and inſtruction he enjoys.

There is a phraſe in frequent uſe, viz., 'painters' etchings,' which is ſufficient proof how much engraving is indebted to the true artiſt for the poſition it has obtained. A 'painter's etching' is at once a token of ſome of the better characteriſtics of the artiſt, as far as black and white can help to beſtow them. Characteriſtics, too, which no amount of dexterity, in merely mechanical proceſſes, can produce; and which make ample amends for any ſhortcomings in the perfection of the pure technic.

While the etching proceſs has been—as will be ſeen afterwards—a favourite branch of engraving with the true artiſt, the latter has often attempted other departments. But the rule has prevailed, whether artiſt and engraver or engraver only, that each worker has been more ſucceſsful in one branch only of the art. Exceptions of courſe exiſt, for Dürer is equally renowned for his works, both on wood and copper, and his few etchings give proof of his verſatility and power. Blooteling, too, who was an admirable worker with the burin, ſcraped ſome mezzotinto plates of firſt-rate quality. On the other hand, Rembrandt, the prince of etchers, is ſuppoſed to have cut only one ſmall piece on wood, viz., the 'buſt of a Philoſopher with an Hour-glaſs' (Wilſon, n. 318), of which a facſimile is given by Rudolph Weigel. (Bibl. 71.) Some writers have aſcribed this piece to Livens, whilſt others doubt if it be from wood at all. Rubens' deſigns on wood, as cut by Jegher, are the great painter all over; while ſuch few etchings —or thoſe attributed to him—as we have ſeen, do not do him juſtice. Cranach, great and verſatile on wood, was ſpare of, and comparatively meagre in, his work on metal; on the other hand, Lukas van Leyden ſurpaſſed his work on wood, bold and free as it was, by his brilliant and inimitable engraving on copper. Holbein confined himſelf to deſigns on wood and to metal in relief;

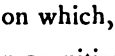
while Marc Antonio, and ſuch of the more eminent members of the Italian School, who excelled with the burin, generally refrained from wood and the 'needle.'

It is ſatisfactory to know in detail to whom we owe ſo much for the pleaſure we receive in our purſuit, be he artiſt and engraver, or engraver only. To a great maſs of prints we can attach the names of its authors, whether as relating to the engraving or the deſign. As reſpects woodcuts this holds good, but partially it is true, as far as the actual engraver is concerned; and there remains a large number of impreſſions, from both wood-blocks and metal plates, the paternity of which, as regards either deſign or technic, it is not in our power to ſolve. A certain number of maſters, as, *e.g.*, Rembrandt, Waterloo, Oſtade, Berchem, Iſrahel van Meckenen, the Ghiſis, and others, generally put their names in full, or nearly ſo, on their plates, or, added to their Chriſtian names, the places of their birth or reſidence, ſo as not to allow of any doubt being experienced as to whom the work was due. A conſiderable proportion, however, never, or only rarely, added their names in full; but employed a cipher, monogram, or mark, by which their works might be identified. When either a diſtinct cipher or monogram has been uſed, there is in moſt caſes not much difficulty in ſaying who was the engraver, or in the caſe of woodcuts the deſigner, of the piece, ſince the cipher or monogram is made up of the initial letters—if not more—of the artiſt's name. Thus Albert Dürer uſes the cipher ; George Pencz, the cipher ; Marc Antonio Raimondi, the monogram ; while others do not either intertwine or interjoin the letters, but keep them diſtinct as an initial ſignature, as for Benedetto Montagna, and for Hans Burgkmair. In ſome inſtances, the cipher, monogram, or letters, are placed on a ſmall tablet, or within ſome kind of framework, ſo that the artiſt has a 'mark' as well as a cipher. Hans Broſamer, *e.g.*, often places his monogram within a tablet; and Albert Dürer his cipher in the ſame way. Other maſters make a play upon their names, and uſe for their marks engraved deſigns of the objects which their names import. Thus the Hopfers put a *hopcatkin* between the initial

letters of their names; at leaſt moſt perſons regard the ſymbol as ſuch, though others have looked on it as a chandelier, and as 'la pomme de pin des armoiries d'Augſbourg.' (Paſſ. v. 3, p. 289.) Ludwig Krug engraved a little jug between LK; Schäufelin adds a ſingle or two-croſſed 'baker's peel' to his cipher; while Jobſt Hondius occaſionally drew beneath his monogram, H, a dog or hound (in alluſion to his name) as if barking. Jerome Cock ſometimes marked his plates with two cocks fighting, H. de Bles with an owl, Hans Adam with a naked figure under a tree, Martin de Vos with a monkey and fox ſeparated by a ſtream, while Dirk Van Staren placed a large ſtar between his initials. Relative to engravings marked in this manner, there is generally not much difficulty in forming concluſions.

There is another claſs of prints, concerning the authors of which we are more or leſs ignorant. In ſome inſtances we have arrived at apparently fair deductions, in others at but very queſtionable inferences; while, as reſpects a third ſection we are in complete ignorance as to whom the works included in it are due. On a print of this claſs there may be an initial ſignature, but to whom it may belong is perhaps very doubtful, or there may be a cipher or monogram which may be conſtrued ſo as to refer to more than one, or even two, maſters. Thus there are ſome early prints from metal of the German ſchool, of about the date 1500, having the letters M5 on them. The name of the artiſt has been ſtated as Mathæus Zaſinger, or Zatſinger, Mathias Zagel, M. Zuigler, M. Zwikopf, Matthew Zink; while there are other prints, having their origin in the ſchool of Marc Antonio, ſigned PB; but to what artiſt theſe letters refer we have not the ſlighteſt notion, nor are we certain whether the artiſt was Italian, German, or Flemiſh, by birth, though there is ſome reaſon to believe, notwithſtanding his betrayal of the influences of the principles of Italian art, that he was from the Netherlands. There is, likewiſe, a ſeries of prints, ſeveral of which are of firſt-rate quality in both work and deſign, which are marked by ſome—to us now purely conventional—device or ſign, which often does not help a whit towards a diſcovery of the names and hiſtories of their authors, unleſs aſſociated with letters, as they are in a few caſes. Thus in the Dutch and Flemiſh ſchools we have

the 'Maſter of the Crab,' and the 'Maſter with the Star;' in the German ſchool, the 'Maſter of the Banderoles;' the 'Maſter of the Acorn;' the 'Maſter of the Shuttle,' called likewiſe the 'Maſter of the Scraper,' Zwott, and Meiſter Johann von Köln in Zwolle; and the 'Maſter of the Anchor.' In the Italian ſchool there are the 'Maſter of the Caduceus,' called likewiſe Francis de Babylone, Jacob Wälch, Jacopo di Barbarj, and Il Barberino; the 'Maſter of the Mouſe (or Rat) Trap,' the 'Maſter with the Bird,' and the 'Maſter of the Die;' in the French ſchool, the 'Maſter of the Unicorn,' another name for Duvet.

On ſome prints, while there is not either name, initial letter, cipher, monogram, or date, there are marks or ſigns which are not the repreſentations of any known objects, and which can ſcarcely be deſcribed in words. We have pieces on which, *e.g.*,  are engraved for their diſtinctive recognition, but in general we do not know anything more of theſe maſters than their works. In certain inſtances there is a date only, or a date with letters marked on the print; all elſe is hidden. Such prints are, therefore, ſpoken of as belonging to the 'Maſter of 1446,' the 'Maſter of 1466,' or the 'Maſter and his School,' the 'Maſter of 1480,' and ſo on. Laſtly, there are engravings abſolutely deſtitute of any diſtinctive cipher, date, or ſign. Theſe, when they are ſpecially noteworthy from their antiquity or other reaſons, have been made to give the names of their ſubjects as thoſe of their authors. Thus we have the 'Maſter of the Arms of Charles the Bold,' the 'Maſter of the Garden of Love,' the 'Maſter of the Sybil,' the 'Maſter of the Fountains,' of the 'Playing Cards,' of the 'Round Playing Cards,' of the 'Tarots,' &c.

In many caſes, as we have ſtated, concluſions have been gradually arrived at which prohibit us from ſaying that the maſters of the works in queſtion are quite unrecogniſed. But in other inſtances—and they are not few—all is doubt or confuſion. The pieces of theſe 'unrecogniſed' maſters are generally alluded to as 'Anonymous prints of the School of Van Eyck,' 'Anonymous of the School of Martin Schongauer,' 'Anonymous of the fifteenth century,' 'Anonymous of the School of High (or Low) Germany,' 'Anonymous of the School of Marc Antonio.' In theſe pieces

the more or leſs archaic ſtyle of the deſign, the mode of work or the 'technic,' the ſelection and treatment of ſubject, the character of the inſcriptions (if any), of the architecture, and ſecondary objects, are uſed as guides to help us as far as poſſible out of the labyrinth. And a labyrinth, this interpretation of ciphers, monograms, and marks, undoubtedly is. Yet to a full underſtanding of the ſubject, as far as it has been worked out, the ſtudent of ancient prints muſt endeavour to attain, for the demands of his knowledge in reſpect to it will be conſtant. Though it be true that as regards a large number of the ciphers, monograms, &c., of the older maſters, there is but ſlight difficulty in their interpretation; the novice has, it muſt be remembered, the taſk of learning what that interpretation may be, and this taſk is not a ſmall one. There ſtill remain, too, the 'unrecogniſed' and 'anonymous' prints to puzzle both greybeard and ſtudent.

Monograms and Ciphers.—One of the chief ſources of protection from being deceived when purchaſing engravings, and of aſſiſtance in ſelecting them, will be found in a full and correct knowledge of marks and ciphers, genuine and fictitious, original and ſuperadded, for there are prints having the right marks of their true maſters, but which have been added by others, and bad prints bearing the marks of good maſters which have been attached to them by diſhoneſt perſons. Materials for the ſtudy of monograms (often wrongly ſo termed as will be ſeen) may be found in Bryan's Dictionary (Bibl. 10), the volumes of Bartſch and Paſſavant, and particularly in the 'Table générale des Monogrammes' at the end of the ſixth volume of the latter author. To a full and comprehenſive underſtanding of the ſubject, the work of Brulliot (Bibl. 9) has been until recently the mine of reference, but this treatiſe is now left far behind by the elaborate work of Nagler (Bibl. 48), which is unqueſtionably a moſt valuable ſource of information. Still as far as relates to the marks and ſymbols of thoſe maſters who have not letters attached to their ſigns, the appendices to the three parts of Brulliot's treatiſe continue to be the chief keys to their ſolution, the work of Nagler not having yet included that ſection which is to deal with this portion of the ſubject.

The ſtudent of ancient prints ſhould have a proper and clear idea of what a 'monogram' and 'cipher' really are, ſo that he may not commit himſelf as we have known ſtudents of other departments of art to do occaſionally. Not long ſince we were looking, with a perſon, at a picture by Rembrandt. There aroſe a queſtion as to its date. 'Oh, there is his monogram with the date to it,' ſaid my companion, pointing out the name Rembrandt, written in full at one corner of the canvaſs. It is, we ſuſpect, not a very uncommon error to ſuppoſe that the ſignature in full of an artiſt written in a curſive, daſhing kind of way on the canvaſs is a 'monogram!' Little acuteneſs is required to perceive that ſuch cannot be the caſe, nor is either Symmachus or Mr. Hodgkin (Bibl. 34), in our opinion, correct. We agree with the critic of the latter writer in the 'Athenæum' as to the true character of the 'monogram.'

'"A monogram," writes Symmachus, as quoted by Mr. Hodgkin, "is a name ſet forth in an abbreviated form, and is compacted by certain intertwinings of the letters as to be more eaſily underſtood than read." "The monogram," ſays Mr. Hodgkin himſelf, "not only of the preſent, but alſo of the paſt, differs from the cipher (once the bane of coach panels) in this that in the latter each letter did duty twice, in order to produce the deſired ſymmetry. This licenſe, the reſult of indolence or ſkill, is happily not permiſſible in the monogram, which ought ſimply to preſent an artiſtic combination of each of the required letters."'

The fact is, the term 'monogram' has been wrongly applied to merely *intertwined ſeparable* letters, and its application to ſuch ſimple marks or ſigns as a die, tablet, wheel, jug, or graver, is, if poſſible, a ſtill greater miſtake: merely intertwined ſeparable letters conſtitute a *cipher*, not a monogram, the true nature of the latter being—

'That it ſhall conſiſt of ſuch combinations of letters or ſigns as may be formed by the duplicate or more frequent uſe of one or more of the parts of the characters. Thus with regard to the well-known mark of Albert Dürer, that is a monogram which uſes the right-hand ſtroke of the A for the perpendicular of the D; thus, AD, but is a mere cipher when the D is put into the eye of the A, or ſtands between its feet .' (Athenæum.')

In all ſuch caſes as the firſt, the letters are inſeparable, for if attempts at iſolating them are made, they go to bits; whereas, in the latter inſtance, the letters, however intertwined, are yet independent of each other.

Schools of Engraving.—The ſeparation of maſters into the German or Northern and Italian Schools, is one baſed on more than mere locality. Speaking generally, an Italian print may be known at once from a work of the Northern Schools by certain characteriſtics of ſtyle, of drawing, and mode of treatment of the ſtory. About each the whole feeling of both deſign and technic is eſſentially diſtinct. In one the claſſical element prevails, in the other the romantic; in the Italian work the influence of the nude, in the German the peculiarities of coſtume operate extenſively. In the former, the ſpirit of Greek and academic art makes itſelf known, however dimly, while in the latter the element of the groteſque is occaſionally obtruſive. It is here in art, as it is in literature, where the two ſchools of the claſſical and romantic ſtyles have been long recogniſed as diſtinctly in the hiſtories of Greece and Rome as in the hiſtory of the middle and ſubſequent ages. At firſt the novice may fail to readily appreciate always the differences between the two ſchools, but he will gradually find that one of the eaſieſt things he has to do when examining a freſh portfolio will be to ſeparate the works of the Northern and Southern artiſts. Such, too, is the predilection of taſte, the influence of education and other circumſtances, that the ſearch for *deſiderata* in one only of theſe ſchools may have led the print-hunter to his quarry. Not that he may entirely diſcard the other ſchool, but the likelihood will be that he will have a decided preference, and that his collection will gradually become fuller in one particular department than in any other.

In the Italian School the ſpirit of the antique may be obſerved in its earlier productions, the very forms are often ſculptureſque and Greek, and the ſtories of the Mythology are its frequent themes. The drawing, though often bad, has yet been evidently carefully worked out, as far as the powers of the artiſt would permit him to do ſo, while in the finer examples the drawing and forms of the nude are frequently of high quality. The drapery,

though conventional, has yet a claſſic and artiſtic feeling about its arrangement and folds, while tending to be deficient rather than ſuperabundant in quantity. The female is intended to be beautiful both in form and in feature, and the male, an Apollo, a Pan, or an athlete. The beauty of the Italian School is the ideal of all time and all places, and has, as its moſt eſſential feature, a feeling of refinement in both technic and idea.

In the German School it is otherwiſe, yet the qualities it exhibits are not in the leaſt leſs attractive to as many connoiſſeurs than are the faſcinations of the Italian School to others. If the ſpirit of the abſtract beautiful be not ſo all-pervading here as in the Italian School, the want of it is counterbalanced to many by the minute and truthful *realiſm* which the German ſchool preſents. We look on the one as on a beautiful ſtranger with whom we may have often but little ſympathy, we meet the other with a ſenſe of comfortable fellow-feeling, to whoſe demands on what is expected of us we cheerfully aſſent. This we do, becauſe we live amid common forms and common things; we are in reality of the earth, earthy. Our fellow-beings are draped *au rigueur*, they are often plain, if not ugly, and are occaſionally groteſque. We like the 'comfortable,' and therefore recogniſe and ſympathiſe with its repreſentation; we are North men, not Romans; Chriſtians, not Pagans; and have been born, bred, and educated to many of thoſe cuſtoms, feelings, and traditions, which the maſters of the Northern Schools have ſo admirably portrayed both on copper and on wood. It is true that in the German works the attitudes are often conſtrained and angular, the arrangement of the drapery frequently wrinkled and in minute folds, that perſonal beauty in the female is too often diſplaced by plainneſs, and in the male by downright uglineſs or groteſqueneſs of form. Nor can it be denied that there is frequently ſpread over the whole deſign, of whatever ſtory, ſuch a feeling of life in the middle ages, and comfortable Northern *bonhomie*, as to render the anachroniſm truly abſurd. But in ſpite of all this, though we *admire* the maſters of the Italian School, we *love* the Germans. It muſt be allowed, too, that the forms of the latter are not *always* angular and conſtrained, and that they have, even in ſome of the earlier examples, occaſionally much grace. In proof, let reference be made to the Saint Apollonia, no. 25 of

Weigel (Bibl. 70), an early metal (?) cut ſuppoſed to be of the beginning of the fifteenth century, and to the Saint Mary Magdalene, no. 70 of the ſame author, a cut of the fourteenth century. 'Mary as Queen of Heaven,' of the Maſter ℔, is particularly refined, and is unqueſtionably very early, whether the date (1451) be genuine or not. The great maſter himſelf—Albert Dürer—however, furniſhes ample evidence of all the characteriſtics, deſirable and undeſirable, of the Northern Schools, and at the ſame time exhibits ſuch examples of grace, feeling, and attention to outline and drawing, as to leave little to be deſired. In the German ſchool may be found engravings equal in effect, truthfulneſs to nature, earneſtneſs of ſtory, and propriety of action, to ſay nothing of technical proceſſes, to any prints which have come down to us from the Italian maſters.

A certain refinement in the contours of the nude forms preſent in the works of the latter, and towards which we are ſo redolent of praiſe, was unqueſtionably not exhibited by the German engravers, nor did the Italians offer us that middle-age romance and truthfulneſs of every-day exiſtence, ſerved up by draped figures in ſo charming a manner as did the Germans. Fairholt, in his 'Rambles of an Archæologiſt' (p. 202), alluding to the ſtriking peculiarity of the treatment of the drapery among the latter, remarks that its origin—

'Was once explained to us by an old native artiſt, who aſſured us that it was entirely cauſed by the models for ſtudy which they univerſally employed. Theſe were ſmall lay figures, over which draperies were caſt, formed in *wet paper*, diſpoſed according to the artiſt's fancy, and allowed to dry and ſet in the rigid form we ſee in their pictures.'

At all times the love of the fantaſtic has characteriſed the ſchools of the North, particularly the German School, during the ſixteenth century. The latter circumſtance was due to the influence of Proteſtantiſm. The Reformation foſtered ſcience, but on art it gradually effected a deleterious influence. It ſacrificed religious *ſentiment* as a ſource of error on the ſhrine of the critical faculty. Previouſly, however, a like feeling, though modified in its expreſſion, pervaded ſome of the earlier efforts of both Northern and Southern ſchools.

There can be no doubt that about the time of Albert Dürer and Marc Antonio the two ſchools exerted a reciprocal and beneficial influence over each other. German artiſts and prints went to Italy, the latter being ſtudied and copied by ſome of Italy's greateſt men, while Italian prints and ſouthern influences were brought back by the Germans to the north, where they helped to correct the frequent groteſqueneſs, if not vulgarity, of its various ſchools. The realiſm of the better maſters of the latter had alſo its influence directly on the Venetian, indirectly on the Roman deſigners, in preventing them carrying too far the imitation and traditions of Byzantine teaching and repeating for ever recollections of the antique.

In all queſtions relative to art there is ſo much of *feeling* influencing our preferences and diſlikes that we are led to cling with enthuſiaſm to the one, and to expreſs the other more vehemently than is right. The iconophiliſt, who is an admirer of the Claſſical and Italian Schools, often looks down with ſomething like pity on the lover of the German School and the romance of the middle ages, while the latter is not ſlow in regarding the mere claſſiciſt as indifferent to the beauty of both the technic and legendary lore, which Dürer and his contemporaries ſo ably illuſtrated. The airs which ſome admirers of the Italian maſters have given themſelves are moſt amuſing. Cumberland, for example, tells us that one of the chief reaſons he had for writing his work (Bibl. 14) was to turn thoſe—

'Who are now with weighty purſes accumulating the traſh of other ſchools into the right way as we hold it. . . . I know there are many who will ſtart at this doctrine, and think it is my intention to lay ſacrilegious hands on the Van Mechelins, Aldegravers, Van Leydens, &c.; nay, even that George Pens, Iſbens, and their dear Albert Durer, will be ſlighted; but I can aſſure them I by no means think lightly of the ſervices ſuch men have afforded to artiſts whoſe *aims were moderate* . . . but if ever they begin to taſte the beauties of the claſs of prints recommended [artiſts of the pure Roman School], they will never ſeek after others to any extent, or at any rate not begin their ſelections from them till able to extract the honey from the poiſonous flower, and thus the awkward woodenneſs of Lucas Van Leyden, or the extravagant fury of Goltzius, will become alike innoxious.' (p. 2.)

The truth is, the two ſchools in their typical aſpects have ſo little in common with each other that a fair compariſon between them cannot be inſtituted. Their diſtinctive qualities and charms will affect different minds and taſtes in different ways. By him in whom the feelings of the archæologiſt, the love of old books and miſſals, of early typography, and of the romance life of the north, form, as it were, the framework ſurrounding the liking for old prints, the German maſters will be more appreciated, while he whoſe favourite reminiſcences are thoſe of Greece and Rome, their myths and fables, and can ſay,

> 'I lighted at the ſoot
> Of Holy Helicon, and drank my fill
> At the clear ſpout of Aganippe's ſtream.
> I've rolled my limbs in ecſtacy along
> The ſelf-ſame turf on which old Homer lay
> That night he dreamed of Helen and of Troy;
> And I have heard at midnight the ſweet ſtrains
> Come quiring from the hill-top, where enſhrined
> In the rich foliage of a ſilver cloud
> The Muſes ſang Apollo into ſleep;'

and can hypoſtatiſe ſuch beings of the mind under forms born of the ſtudy of the crayons of Raphael and Michael Angelo,—he, we ſay, will perceive attractions in the maſters of the ſouth which the northern artiſts cannot pretend to offer him.

The broad ſeparation of the Italian ſchool from the German, though holding good under all circumſtances as far as relates to drawing of the nude and refinement of forms, ceaſes to exiſt as reſpects *ſubjects* under certain conditions. *Laus Deo*, there is one ground on which the maſters of both ſchools have met in common, and rendered like homage to thoſe both beautiful and ſolemn topics which art become Chriſtian conſtantly ſought to embody. In our own department, not leſs than in cognate branches, art was at the commencement *religious*. Italian or German it matters not, many of the firſt-fruits of both were Chriſtian in act and feeling. The firſt paintings of modern art—as oppoſed to antique and pagan—are Chriſtian, and to be met with in the Catacombs of Rome. The death of this art ſeemed imminent when reviving in the thir-

teenth and fourteenth centuries it burſt forth in the genius of Cimabue, Giotto, Orcagna, Caſentino, the Lippis, Maſaccio in Italy, and in that of Maſters Wilhelm, Stephan, Von Werden of Cologne, and of the Van Eycks, Hemling, Van der Weyden, and others in Flanders and Germany. Many works of theſe great men have reached us, and what are the ſubjects with which they moſtly deal? They are the ſymboliſm and hiſtory of the Chriſtian life. It was the ſame in MS. illuminations and miniatures from the ſixth and ſeventh centuries to this revival of Chriſtian art. A chief, if not the chief, theme of thoſe members of conventual houſes, who were known as *miniatori*, was the Chriſtian Church, and the objects moſt richly adorned by them were 'Hours,' 'Benedictionals,' 'Miſſals,' and 'Services.' It was the ſame in architecture; the earlieſt, the brighteſt gifts of genius, were employed in erecting thoſe wondrous cathedral temples which yet exiſt, and ſtill amaze us. Nor was it otherwiſe with the departments of engraving, of deſigning, and printing.

We have already ſeen that the earlieſt woodcuts which have deſcended to us with dates treat of ſacred ſubjects, and that thoſe which preceded them, but which we have received dateleſs, ſeek themes for illuſtration among the ſaints and martyrs of the Catholic faith. In the ſame ſpirit are the earlier impreſſions from engraved metal plates which we poſſeſs. They repreſent the Paſſion of our Lord, the work of the Maſter of 1446.

We need not do more than allude to the *pax* of Maſo Finiguerra, and the beautiful gifts bequeathed us by Martin Schongauer and his ſchool, to ſhow how the Northman, as well as the Italian, proceeded in the ſame path. If we digreſs to printing and books, or remain among the earlier xylographs, there is not any difference in regard to ſubject. The oldeſt of the latter we poſſeſs treat of the Apocalypſe, of the Prefiguration of the Bleſſed Virgin, of Human Salvation, and allied topics, while the firſt book printed from movable metal types bearing the printer's name and a date is a 'Pſalter,' ſo diſtinct and noble in its work that it could be read from a diſtance by the officiating prieſts and chaunters of the conventual choir. Almoſt the firſt

duty that was allotted to the wonderful invention here implied, as if becoming its high deſtiny was to ſay,

'Adorem⁹ dñm qui fecit nos, P⁹ benite aii Serbite.'*

as though the new handmaid to civiliſation and Chriſtianity ſhould have been marked from the beginning with a preternatural grace; for

'If this work [the Pſalter of 1457] could be conſidered as the earlieſt ſpecimen of typography,† as it aſſuredly is the firſt with a certain date, it might indeed be almoſt ſaid that the art had no infancy, but that it appeared at once in the fulneſs of vigour and beauty. All the known copies are on vellum, the body of the text is of a beautiful jet black, while the large initial letters are printed in red and blue. The largeſt of theſe is the letter B at the commencement of the firſt Pſalm, and though it be the earlieſt ſpecimen of a letter printed in two colours by two ſeparate impreſſions [*antea*, p. 99], it ſtill continues to be the beſt, for though it has been ſeveral times imitated, it has never been equalled.' (Chatto, in 'Illuſt. London News,' April 1844, p. 254.)

While all the forms of art in their new development or revivification from the thirteenth to the fifteenth centuries advanced under the care of the Church, and expended moſt of their energies in illuſtration and furtherance of the Chriſtian faith, the works of the deſigners and engravers, like thoſe of the early painters in freſco, tempera, and oil, were impreſſed with that formal and archaic ſpirit and its aſſociate intenſity of expreſſion and earneſtneſs of purpoſe which characteriſed ſo markedly the early maſters of Chriſtian art. In the Italian ſchools this archaic ſpirit became refined and ſoftened in the forms it vivified in compariſon with its manifeſtations in the ſchools of Germany, but appeared to leſs advantage as the Southern artiſt left the ſpiritual themes of the Church for the ſenſuous claſſicaliſm of mythic and profane ſtories, as it then loſt, *pari paſſu*, the charms of

* The fourth line of the firſt paſſage of Fuſt and Schoeffer's Pſalter, the firſt book with a printed date. (Bibl. 36.)

† The earlieſt ſpecimens of typography with a date are certain Indulgences with 1454 on them (Delaborde, Dibdin, Sotheby, Humphreys).

holy expreſſion and of lofty purpoſe. Both ſchools, however, devoted their powers to the object pointed out—an object which modern maſters ſought gradually to caſt aſide, and became, as they did ſo, not only more and more degraded in deſign and ſtyle, but often feeble and vulgar in technical proceſſes. If the latter, along with drawing and compoſition, did not attain at once their full development under the hands of the earlier art miniſters of religion, the ſpiritual expreſſion at the command of art did; and it is this, with its attendant earneſtneſs, which ſo raiſes the efforts of the primitive ſchools in the eſtimation of thoſe who venerate not only the form but likewiſe the ſpirit. This ſpirit it is, ſo often linked with gentle grace, which binds together the early Italian and German maſters in a common bond, however they may differ in other characteriſtics, no matter whether they be engravers or belong to other departments of art. The criticiſm applicable to one branch of the latter is adaptable to another, and the ſtudent ſhould not find any difficulty in converting the following eloquent lines—though expreſſly written in reference to the works of the earlier painters—to his advantage in regard to the labours of thoſe who firſt practiſed the engraver's art:—

'On entering the rooms you are met by a ſet of ſtiff figures with fixed gaze, and rigid poſture, and long hands, and graceleſs drapery, and gold ſkies behind their heads, and little ſtiff ſprigs at their feet, whom, at firſt ſight, you condemn as equally devoid of life, expreſſion, or truth. But wait awhile — a ſtrange change is coming over you — you feel that theſe paſſionleſs figures are attracting you with a myſterious faſcination — that they are telling you in a language, addreſſed not to the organs of ſenſe, but to the perception of the ſpirit: that they were conceived, it is true, at a period when art offered no blandiſhments for the eye, nor ſcarce materials for the hand, but that which is her higheſt aim and object — that which was eſpecially committed to them — the *idea* — has been more ſafely preſerved in their ſtarch keeping than in the ſofter outline, freer touch, and looſer fold of a ſubſequent age. They tell you that they have none of the pride of life nor luſt of the eye to attract a roving gaze or to fix a careleſs mind, but that their faith is genuine — their love pure and their devotion interſe; in ſhort, that it is not their fault, but yours, if you are of fouler

eyes than to behold their deep meaning. They tell you alſo a valuable truth, viz. that ſpiritual beauties will always overcome earthly defects. You ſee a virgin on a gold ground holding a child no bigger than a doll, but you forget all conſiderations of diſproportion in that angelic expreſſion of natural tenderneſs which gains upon you the longer you look. You come to an apoſtle ſtanding by a crucifixion. He is at leaſt eight feet high, with hands in proportion, but the truth is in him, and you ſee the inſpiration to preach it, and the courage to die for it. Then you paſs on to another picture—a conclave of holy matrons are ſitting in great dignity; on the floor before them are ſeveral children in rich garments with glories round their heads, playing with the ſword, the ſaw, the lance, and other emblems of martyrdom. Theſe are the infant apoſtles! You care not for the incongruities and anachroniſms, but only perceive a perfection of child-like tenderneſs and innocence, heightened by a certain infant ſolemnity, which announces to the ſpectator that high calling, of which they themſelves are ignorant. Then there is a ſtately figure of a Biſhop, St. Denis, with half his head above the eyebrows in his hand. Yet he ſtands the unſhrinking witneſs of the true faith with all the nobility of expreſſion preſerved, though the nobleſt ſeat of it be away. By this time, too, you begin to diſcover many technical beauties. Though the trees in the background be like cabbages and the figures in the foreground like wooden images, yet there is more air in their ſkies and more blood in their veins than in the whole Düſſeldorf School put together. The execution is exquiſite, the colours tender, the ſhadows tranſparent, while finiſhed with a minutia which claims the eye and even the microſcope to the remoteſt corner, yet, by the intenſity of expreſſion, and by a certain artleſs ſtraightforwardneſs of arrangement, concentrating the attention on the principal part.'

While the early Italian maſters, in their treatment of religious ſubjects, frequently impreſſed them with a refinement ſo ideal and poetic as to remove the ſcenes from all relations to probable occurrence, the Germans often ſtamped them with ſo realiſtic an adherence to actual life as to make them parts in events which might have been acted at the time they repreſented them. But though different in many points, whether relating to the treatment of religious or profane hiſtory as was the practice of the two ſchools, there have been, nevertheleſs, Northern artiſts who appear to have been influenced by the

rinciples of both, and concerning whom it is occaſionally diſputed whether they ſhould be ranked in the liſt of the maſters of the Northern or of the Southern ſchools. Theſe maſters have uſually viſited Italy for ſome time, and become imbued with claſſic feelings and refined idea of form, often at the coſt, however, of originality, vigour, and truthfulneſs. They have not the true ring of the pure Italians,—perhaps, with one exception, viz. the 'Maſter of the Die,'—and yet they are far from being only Germans or Frenchmen. The reſult has been that ſuch of them as have attained repute have been claimed by their countrymen, becauſe they were born and received their early education in France or Germany, as the caſe might be. Others, on the contrary, have reckoned them members of the ſchools of Italy, becauſe they worked much in the South, and became ſo influenced by the principles there prevalent as to lead them to produce works greatly at variance in their deſign and technic with thoſe common to their own homes. The ſame has happened with reſpect to Continental artiſts who have ſettled or worked long in England, and *vice verſâ;* hence the ſtudent muſt not be ſurpriſed to find certain maſters arranged under particular ſchools in our own ſyſtem of claſſification who are placed elſewhere by others. Where, for example, it might be aſked, ſhould Claude Gellée le Lorrain be put—in the French or in the Italian School? He was born in France, and lived there until his apprenticeſhip expired; then went to Rome, where he became a moſt induſtrious artiſt. After a time, he returned to France and worked at Nantes for the Duke of Lorraine, but went back to Italy, after an abſence from it of two years, and remained at Rome until he died. His art-education was diſtinctly Italian, and the refinement, love of Roman architecture, claſſic character of many of his themes, and the idyllic ſpirit ſo evident in his works, make one feel that he was far more of an Italian than a French genius. Whether we look at this great maſter revelling on canvaſs in all the gorgeous ſplendour of a ſummer's eve, or pouring out his alluring art in the form of the moſt delightful etchings, we feel that, though not born, he became afterwards by choice, a true child of the South. Yet Dumeſnil, with others, forming

ſo ſtrong a body that we care not to reſiſt them, conſider Claude as French. Again, where ſhall we place George Pencz? He was born at Nürnberg, and was a pupil of Dürer, but afterwards went to Italy, becoming a not unimportant member of the ſchool of Marc Antonio. With whom are we to aſſociate thoſe charming artiſts, whether as painters or etchers, John and Andrew Both? They were born in Holland, ſtudied under Bloemart, and went to Rome. They worked afterwards at Venice, where Andrew died, and then John returned to Utrecht. There is nothing Dutch about their works; in all there is the feeling of Italian landſcape. Paul Bril, too, where ſhould be his reſting place? He was born at Antwerp, died at Rome, and evinced in his pieces a ſtrange compound of both Northern and Southern influences. Beyond all, what ſchool ſhall claim Van Dyck? Shall that of England or of Flanders? Though born and working much at Antwerp, he was twice painting in England, was lodged at Blackfriars among his majeſty's artiſts, was knighted by King Charles, and endowed by him with an annuity of 200*l.* He became the moſt popular artiſt of his time while in this country, marrying the daughter of Lord Gowrie, who brought him much perſonal beauty and the dower of a noble name. Though he afterwards viſited Paris with the hope, it is believed, of being employed in the then projected decoration of the Gallery of the Louvre, he returned to England, died at Blackfriars in 1641, and was buried at St. Paul's Cathedral, with a funeral pomp ſuited to his world-wide reputation. Holbein is another great maſter who does not remain undiſputed. Shall he belong to Germany, Switzerland, or England? Who was the 'Maſter of the Die?' Was he Bartel Beham of Nürnberg? If ſo, then a German became one of the moſt ſucceſsful imitators of of Marc Antonio Raimondi. Which ſhall retain him along with Jacob Binck—Italy or Germany? The 'Maſter of the Caduceus,' *alias* Jacob Walch, Jacopo di Barbarj, Il Barberino, was formerly ranked in the German School; he is now with pretty full aſſent transferred to that of Italy. Shall the English School detain Hollar, Lombard, Delaram, Dorigny, and Ravenet? and what is to be done with thoſe French maſters brought up under the

nfluences of Primaticcio, Nicolo dell' Abate, and Roſſo, and known as the 'School of Fontainebleau?' May the French hold Schmidt and Wille, the Roman School Gaſpar Pouſſin? and where ſhall we place thoſe Dutch and Flemiſh mezzotinto ſcrapers who ſpent the greater portions of their art lives here? Our doubtful liſt might eaſily be added to, but enough has been adduced to ſhow we ſhould have ſome excuſes to offer, if afterwards found at variance with certain opinions of others, or with the principles of our own claſſification.

CHAPTER VI.

THE NORTHERN SCHOOLS OF WOOD-ENGRAVING FROM EARLY TIME TO ALBERT DÜRER.

DIVISION I.—WOOD-ENGRAVING.

A. *Northern Schools*, as Germany, Holland, Flanders, Switzerland, France, England, illuſtrated by the

α—Earlieſt prints or *incunabula*.
β—Saint Chriſtopher of 1423, and other early dated prints.
γ—Block-books.
δ—Early ſingle or 'fly' ſheets.
ε—Nürnberg Chronicle, Schatzbehalter, Wohlgemuth, Pleydenwurff.

THE earlieſt examples of the art of wood-engraving, illuſtrated by impreſſions on paper and vellum, which have reached us (*i. e. incunabula*), have not, unfortunately with but very few exceptions, any dates marked on them, ſo that we cannot be certain of the exact period when they were produced. The oldeſt wood-cut with a date generally accepted as authentic is an engraving known as the Buxheim Saint Chriſtopher, familiar from facſimiles and reduced copies. It has the year 'milleſimo ccccxx tercio' (or terno) inſcribed on it. There is, however, another print, the Bruſſels Virgin, diſcovered ſince the Saint Chriſtopher, which lays claim to being five years older than the latter, and exhibits the date MCCCC°XVIII. But the genuineneſs of the inſcription has been called in queſtion by ſome good authorities, and it is maintained that the Buxheim Saint Chriſtopher is ſtill the oldeſt wood-cut known having a date beyond ſuſpicion. There is a third cut with an early date on it—a Saint Sebaſtian marked with 1437. Beſides

theſe are two others on which are *written* the dates 1440 and 1443 reſpectively.

The before-mentioned wood-engravings are the only ones hitherto diſcovered, bearing diſtinct dates anterior to the ſecond half of the fifteenth century, and of theſe but one alone—the Saint Chriſtopher—can be ſaid to be accepted generally as ſatiſfactory, and this even has been declared—as we ſhall preſently ſee—by one or two critics to be not quite *ſans peur et ſans reproche.*

There is reaſon for believing, as before ſtated (p. 14), that we have more ancient wood-cuts than the Saint Chriſtopher, and its contemporaries; but then thoſe cuts have not any dates. Of courſe, in reſpect to them no direct and abſolute teſtimony to their earlier origin is producible. They are comparatively few in number, extremely rare, in fact almoſt unique; and it is their intrinſic characters alone of ſtyle, deſign, and execution, which lead the obſerver to accept or reject the early dates aſſigned by ſome for their production. With reſpect to them and the ſources to which to go for illuſtrations we have before ſpoken, and ſhall further obſerve only that ſome high authorities at the ſale of the Leipzig Collection (1872) expreſſed the opinion that M. Weigel had ſcarcely ſufficient warranty for attributing ſuch early dates as he had given to many of his wood-cuts, and that he had been ſeriouſly miſtaken in more than one inſtance. We paſs on to ſome details connected with 'the Saint Chriſtopher of 1423—the time whence the annals of engraving have fixed their firſt landmark'

In 1769, Heinecken, the keeper of the Prints at Dreſden, met with an engraving, concerning which in his 'Idée Générale' (Bibl. 30), publiſhed in 1771, he thus wrote,—

'I diſcovered in the Chartreuſe of Buxheim, near Memmingen, one of our moſt ancient convents in Germany, the figure of Saint Chriſtopher carrying the infant Jeſus through the ſea: oppoſite to him is the hermit who raiſes his lanthorn to light him, and behind the ſaint is a peaſant carrying a ſack with his back to the ſpectator aſcending a hill. This piece of a folio ſize is engraved on wood, and illuminated after the manner of our playing-cards; at the bottom may be read—

" Criſtoferi* faciem, die quacunque tueris.
Illa nempe die morte mala non morieris.
Milleſimo cccc°xx° tercio."

'At any rate,' continues Heinecken, 'we know with certitude from this cut that figures and letters were engraved in 1423. There is not even any ground for ſuſpicion here. The print is paſted on the binding of an old book of the fifteenth century. One of the old members of the convent, probably, thus deſired to preſerve it, and at that time not any perſon doubted nor diſputed concerning its antiquity.' (p. 250.)

The old book referred to was a manuſcript of a 'Laus Virginis,' completed in 1417, and left to the convent by Anna Canoneſs of Buchaw, living in 1427, but dying probably before 1435. The cut of the Saint Chriſtopher was paſted within the right hand ſide of the binding, while within the left hand ſide of the ſame binding was another wood cut, an Angelic Salutation, ſimilar in ſize to the Saint Chriſtopher, worked off on apparently the ſame kind of paper as the latter had been, with a like ink, and therefore, in all probability, executed about the ſame time. The binding conſiſted of grey, uncurried, or untanned leather. The contents of the volume had been written in a brown coloured (faded?) ink, and here and there rubricated. The numerals 1417 were at the end of four lines of MS. following the colophon, which likewiſe contained the ſame date. (Dibdin, 'Bibliotheca Spenceriana.')

The cut has been impreſſed on paper rather thick than otherwiſe, with dark-coloured ink, apparently prepared with oil or varniſh. The whole has been afterwards coloured with the help of a ſtencil—at leaſt ſo it is ſuppoſed. The ſize of the cut from engraved border to border is $11\frac{1}{10}$ inches high, by $8\frac{1}{10}$ inches wide. The majority of writers perſiſt in affirming that the date on it is milleſimo cccc°xx *tercio*. We agree with a ſmall minority which reads *terno* inſtead of *tercio*, but do not think Pinkerton juſtified in uſing *terno* diſtributively, and ſo multiplying each x by *ter*, and bringing forward the date to 1460.

The book and cuts in queſtion came afterwards into the poſſeſſion of Earl Spencer, the father of the preſent Earl, who pur-

* The word is Criſtofori in the original.

chaſed them at a high price, and they remain at the celebrated library at Althorp (aſſociated with many other rare and coſtly *incunabula* of art) in the ſame condition we believe as when found. A facſimile of the Saint Chriſtopher, the ſize of the original, was publiſhed by Von Murr in his Journal for 1776, by Ottley in his 'Inquiry' (Bibl. 50 and 52), both coloured and uncoloured; and in 'L'Artiſte' (année 1839), copies of both Murr's and Ottley's facſimiles were given by M. Léon Delaborde, to ſhow in what reſpects they differed from each other.

It is generally conſidered that the Saint Chriſtopher is much ſuperior in both deſign and engraving to many of the cuts of analogous ſubjects produced ſeveral years later; and judging from the manner of its execution, it can ſcarcely be regarded as a firſt or even ſecond effort in the art.

'The engraving, though coarſe, is executed in a bold and free manner, and the folds of the drapery are marked in a ſtyle which would do credit to a proficient. The whole ſubject, though expreſſed by means of few lines, is not executed in the very ſimpleſt ſtyle of art. In the draperies a diminution and a thickening of the lines where neceſſary to the effect may be obſerved, and the ſhades are indicated by means of parallel lines, both perpendicular, oblique, and curved, as may be ſeen in the Saint's robe and mantle. In many of the woodcuts executed between 1462 and 1500, the figures are expreſſed and the drapery indicated by ſimple lines of one undeviating degree of thickneſs, without the ſlighteſt attempt at ſhading by means of parallel lines running in a direction different to thoſe marking the folds of the drapery or the outlines of the figure.' (Jackſon and Chatto, p. 48.)

According to Paſſavant, the ſtyle of the drawing quite correſponds to that of the firſt quarter of the fifteenth century. The features are ſtrongly pronounced, and the folds of the draperies are devoid of thoſe angular breaks practiſed at the middle of the fifteenth century. Though nearly all agree as to the ſomewhat advanced art-character of the Saint Chriſtopher, there are yet diſſentients to this opinion. Ducheſne, *e. g.* finds the ſureſt proof of its antiquity in the 'rudeneſs and defectiveneſs of the deſign.'

We have ſtated that the cut of the Saint Chriſtopher has been

generally looked upon as beyond ſuſpicion of having been tampered with, and as proving by the date engraved on it the time when it was produced. But there have been a few who have affirmed the wood-cut in queſtion is not what it has been aſſumed to be. One of the moſt vigorous of the detractors of the Saint Chriſtopher was the late Mr. Holt, the archæologiſt. As the character of the moſt ancient print, with a date attached to it, forms an important and intereſting inquiry, it would ſcarcely be right for the young connoiſſeur to remain ignorant of what may be ſaid on the matter. His knowledge on the ſubject might ſome day be canvaſſed, when, as a profeſſed amateur of ancient prints, he would not like to be found wanting. We truſt, therefore, that the following remarks will not be deemed ſuperfluous.

In 'Notes and Queries' for 1868, Mr. H. F. Holt obſerves :—

'From one cauſe or another the date of the Saint Chriſtopher of 1423 was permitted to reign undiſputed until 1819, when Koning boldly declared the date to be falſe, and contended that it ſhould be 1473—milleſimo cccc°LXX tertio—and that the L had been eraſed. In that opinion he was ſupported by Sotzmann, who founded *his* argument on the ground that "no other engraving of ſo ancient a date was known, and that thoſe which had been theretofore found were *poſterior* to 1450." A third objector alſo preſented himſelf in the perſon of Mr. Pinkerton, who deſignated the true date to be "milleſimo cccc°xx terno—1460." Fully concurring in the opinion of thoſe authorities that the date 1423 *could not poſſibly* indicate the period when the woodcut was executed, I nevertheleſs was unable to agree, either with Koning or Pinkerton, as to the particular manner in which the ſuppoſed alteration in the date had been effected; and, believing that the ſo-called "facſimiles" might be treated as approximatively faithful repreſentations of the original woodcut, I came to the concluſion that the readieſt and moſt probable manner in which the preſumed fraud in the date had been contrived was by converting the "c" of the "xc" into an x; thereby, with a ſtroke of the pen, adding ſeventy years to its date; and I accordingly, in July 1864, at a meeting of the Archæological Inſtitute, announced the opinion I had formed.'

The right anſwer to theſe ſurmiſes of Koning, Pinkerton, and Holt, is readily afforded by the latter authority himſelf, who confeſſes that neither he nor the other two diſſentients had ever ſeen

the original print, which they had declared to have been tampered with! But afterwards,—

'By the courteſy and kindneſs of Mr. Cavendiſh Boyle I was,' writes Mr. Holt, 'on the 28th of Auguſt laſt, afforded an opportunity of leiſurely and carefully examining the far-famed woodcut in Lord Spencer's celebrated library at Althorp; and the reſult I arrived at was, that it is impoſſible to reſiſt the concluſion that the date 1423 on the engraving has never been falſified in any manner, and conſequently that all theories founded on ſuch an idea fall to the ground, and may be henceforth diſmiſſed as utterly untenable.'

This is ſo far ſatisfactory. But Sotzmann, beſides doubting the validity of the date, on the ſcore of its earlineſs, and the abſence of other prints with equally early dates, ſuggeſted that the legendary inſcription found at the bottom of the cut might relate to ſome event which happened in 1423 during the occurrence of which a pious perſon, on looking at the figure of the Saint, would pray to be preſerved that day from a ſudden death.

Mr. Holt, having committed himſelf to maintain that the date 1423 could not poſſibly indicate the period when the woodcut was executed, curiouſly enough found himſelf juſtified in continuing to think ſo after he had had the opportunity of examining the Saint Chriſtopher; his juſtification for doing this being derived from another ſource than a ſuppoſed tampering with the date. Had it not been for Sotzmann, however, we ſuſpect the ſource in queſtion would not have been diſcovered.

'By ſome unaccountable fallacy of reaſoning, every commentator on the Saint Chriſtopher has completely overlooked the Hamlet in the play—the ſimple explanatory key which diſcloſes the true ſtate of the caſe—viz. the fact that the woodcut in queſtion is divided into two ſeparate portions, the "Saint" and the "legend," and that they are ſo thoroughly diſtinct the one from the other as to admit of their being readily ſeparated at any moment, without injury or prejudice to either, each being complete in itſelf. When the German artiſt was commiſſioned to engrave the Saint, he was ſupplied with the Latin legend, and he ſimply copied it—the date being that *on the legend*—without the ſlighteſt connexion exiſting between it and the period at which the woodcut was produced. By this "common-ſenſe ſolution" the fallacy of Baron Heinecken and his

diſciples is annihilated at one fell ſwoop, truth is recogniſed after a continuous ſuppreſſion of nearly one hundred years, and the natural progreſs of art relieved from the bondage by which it has been ſo long and improperly trammelled. . . . I hope I may be excuſed from here mentioning (*par parenthèſe*) that I have often ſmiled at the manner in which the clever librarian, Kriſmer, permitted Heinecken to revel in the enjoyment of his imaginary treaſure-trove. Whilſt in his [Heinecken's] eyes "1423" decided the date at which the Saint Chriſtopher was engraved, the cunning monk—who, of courſe, knew better, and that it merely formed an adjunct to the legend—took great care not to undeceive him. A premature diſcloſure of the truth would have ſpoiled Kriſmer's market and deprived him of the price of his reticence,' &c., &c.

Not only to Sotzmann, but to a peruſal of M. Renouvier's work (Bibl. 60), Mr. Holt was, we ſuſpect, indebted for the ſuggeſtion that the woodcut is diviſible into two diſtinct portions—the Saint and the legend—and that the date which follows the latter is connected with it, or to ſome event concerning the Saint, and not with the execution of the engraving. In ſupport of this particular view of Mr. Holt, we may likewiſe refer to ſome remarks of Mr. W. J. Thoms, in 'Notes and Queries' for October, 1868, which inquire whether there was in the year 1423 a likelihood for any ſpecial demand for ſuch protection to pilgrims as 'Chriſtofres' were ſuppoſed to ſupply. Mr. Thoms refers to a Bull of Urban the Sixth reducing the jubilees to every thirty-three years, and commanding the year 1390 to be obſerved as ſuch a feſtival. 'Preſuming,' ſays Mr. Thoms, 'this bull to have been acted upon, the ſecond jubilee held by it would be the year 1423, the date of the legend.' But Mr. Holt maintains, further, that—

'Other ſubſtantive objections exiſt which I believe muſt ſatisfy every unprejudiced mind that the block from which the engraving was printed *could not* have been cut at the early date hitherto aſſigned to it. Thus the Saint Chriſtopher was produced by means of a "printing-preſs," and with "printing-ink," neither of which had ever been heard of in 1423; and, further, it is printed on paper identical with that ordinarily uſed by Martin Schön, as well as by Albrecht Dürer, between 1480 and 1500, which paper bears the well-known watermark of the period, viz., a bull's head with an upright line riſing between the horns, and ſurmounted by a flower; and, laſtly, whilſt the ſtyle of the Saint Chriſtopher is preciſely

that which might have been reaſonably expected *circa* 1493, there was no woodcut whatever in exiſtence in or prior to 1423, nor for more than ſixty years afterwards, comparable to it in the remoteſt degree, either in originality of treatment, vigour of execution, or practical knowledge of wood-engraving, the celebrated initials in the Mayence Bible alone excepted. . . . The admiration of the Saint Chriſtopher ſhould be limited to the talent diſplayed in the engraving itſelf, which, for reaſons I explained in 1864 at the Archæological Inſtitute, I moſt firmly believe to be the work of Albrecht Dürer. . . . That attribution I ſtill maintain,—that it was executed by him at Colmar in 1493, on the occaſion of his viſit to the brothers of Martin Schön.' (Notes and Queries, Auguſt, September, October, 1868.)

According to Mr. Ottley, the Saint Chriſtopher had been printed with a preſs—at leaſt this was his original opinion, which, as we ſhall preſently ſee, he afterwards ſomewhat modified; and Dr. Dibdin conſidered the impreſſion to have been worked off in 'printer's ink.' With both of theſe opinions Mr. Noel Humphreys agrees, and conſiders, therefore, that the impreſſion at Althorp is not one of the original or earlieſt impreſſions from the block, but one worked off at a later date. This is poſſible enough to have been the caſe without detriment to the queſtion *ſub judice*. Suffice it, however, to ſay that the chief counts in the indictment againſt the Buxheim Saint Chriſtopher of 1423 are,—

1. That the date is *ſuſpecte*, becauſe no other wood-engraving ſo old, having the year marked on it, is known to exiſt.

2. That the date has been tampered with.

3. That the date refers to the legend in ſome unrecogniſed way, and not to the period at which the figure of the Saint was engraved.

4. That the impreſſion is in 'printer's ink;' whereas, in 1423, ſuch ink was not uſed.

5. That the impreſſion has been worked off by means of a preſs; whereas, in 1423, the printer's preſs was unknown.

6. That the paper on which it is printed bears the watermark of the bull's head, and which is of the time of Dürer.

7. That the deſign, ſtyle, and technic are far beyond what might be expected to have been produced in 1423—in fact, are fine enough to be due to Albert Dürer.

With reſpect to the firſt count, it may be obſerved that, unleſs we are bound to diſcover *ſeveral* cuts of a like date to each other —and whence ariſes, it may be aſked, ſuch obligation?—the moſt ancient engraving known may be left to ſtand without ſuſpicion *quoad* the date, *i. e.* if all other circumſtances concur to favour its pretenſions. Further, we are *ſure* that wood-engraving was practiſed before 1423, ſince the name of the '*Formſchneider* Ulrich' ſtands inscribed on the regiſters of the city of Ulm for 1398.

As regards the *ſecond* count, we have already ſeen that it has been withdrawn—at leaſt by Mr. Holt.

In reſpect to the *third* count, all that we can ſay is, that it is mere aſſumption and aſſertion. The *onus probandi* of its truth reſts with thoſe who promote it. Hitherto ſufficient evidence has not been brought forward in its ſupport. In fact, the date might belong to both figure and legend; the jubilee referred to by Mr. Thoms might have occurred in the year 1423, and the 'Chriſtofre' might then have been engraved to meet its requirements.

The *fourth* count may be true, and yet not be a ſufficient reaſon for rejecting the authenticity of the date. The count affirms the cut to have been taken in 'printer's ink,' in 'dark colouring matter ſimilar to printer's ink,' and in 'black oil-colour, or what is commonly termed printer's ink.' In reply, we aſſert, with Paſſavant, that engravings probably more ancient than the Saint Chriſtopher, have been taken off in very dark ink, and reference may further be made to Weigel (Bibl. 70) in ſupport of the ſame opinion. We would particularly direct attention to a Saint Chriſtopher, no. 12, vol. i., an impreſſion from a metal plate executed—it is thought by Weigel—between 1375 and 1400. It is notable for having been printed with ink of a deep black colour mixed with oil or varniſh. Weigel and Paſſavant agree in this: and from examination of *incunabula* in the Britiſh Muſeum and elſewhere, we accord with them, viz. that the greater or leſs degree of blackneſs of the colour in which a cut has been printed when uſed alone to determine the age of the print, may lead to a falſe concluſion. We know, too (Eaſtlake, 'Materials,' &c.), that colouring matters, mixed with oil

and varniſhes, were uſed for various purpoſes from a period much earlier than 1423, to ſay nothing of their employment among the Greeks and Byzantines. In the MS. of Peter de St. Andemar (in the Library at Paris), ſuppoſed to be coeval with the better known treatiſe of the monk Theophilus, 'Diverſarum Artium Schedula,' compiled at the cloſe of the twelfth century, occurs the direction to uſe (*nigrum*) '*in maceriis—vel cum aqua vel cum ovo et in lignis cum oleo.*' Weigel, alluding to a '*zeugdruck*' in his poſſeſſion, conſidered to be of the firſt quarter of the fifteenth century, writes, 'The black colour has been produced by a mixture of oil with pine ſoot (*kienruſs*), the red by oil and ruddle.' Objection fairly may be taken to the uſe of the term '*printer's* ink' in lieu of dark colouring matter mixed with oil, as tending to a foregone concluſion, as likewiſe to Mr. Humphreys' ſtatement that all wood-blocks in 1423 were 'invariably printed with diſtemper colours.'

In reſpect to the *fifth* count, which affirms the impreſſion to have been taken by means of a preſs, reply may be made in the words of Jackſon and Chatto, that—

'As the back of the cut cannot be ſeen in conſequence of its being paſted on the cover of the volume, it cannot be aſcertained, with any degree of certainty, whether the impreſſion has been taken by means of a preſs, or *rubbed off* from the block by means of a burniſher or rubber, in a manner ſimilar to that in which wood-engravers of the preſent day take their proofs;' (p. 47.)

and with Paſſavant, that 'nothing authorizes the belief that it has been printed off by the preſs.' But even could ſuch an opinion be accepted as expreſſing the fact, it would not damage the validity of the Saint Chriſtopher, ſince, as before remarked (page 28), ſome kind of preſs was very early in uſe by both joiner and bookbinder. Cameſena is ſtated by Weigel to have met with, on the binding of a book, in the Library of the Benedictine Convent at Mölk, very early remains of teſſelated, arabeſque-like ornamentation produced by a hand-preſs upon the thin calf-ſkin leather, and relieved or brought out by colour.

Mr. Ottley, whoſe ſtatements in his 'Hiſtory of Engraving gave impetus to the opinion that the Saint Chriſtopher had been

printed by means of a preſs, afterwards, in his work, 'An Inquiry concerning the Invention of Printing,' placed the matter in a different light, as the following will ſhow,—

'I formerly obſerved, in ſpeaking of theſe two wood-prints [the Saint Chriſtopher and its companion, the Angelic Salutation], that they ſhow no ſigns of having been taken off by friction, but were evidently printed with a preſs, but I now find that in ſaying this, I went farther than I could be juſtified in doing without examining the backs of them, which, as they are paſted within the covers of the MS. above mentioned, it was impoſſible for me to do. For I have ſince met with early wood-engravings of Germany and the Low Countries taken off in black ink by friction as well as in the browniſh tint, which was commonly employed in the ancient block-books. Others, again, I have found taken off in black printing-ink with a preſs, and indeed I am in poſſeſſion of a ſpecimen of wood-engraving printed in black oil-colour on both ſides the paper by a downright preſſure, which I conſider to have been without doubt printed in or before the year 1445.' . . . 'It appears, therefore, that both theſe methods of taking impreſſions from engraved blocks were uſed at a very early period. Whether the Saint Chriſtopher and its companion were printed by friction, or with a preſs, I undertake not to determine, though I incline to the opinion that they were printed in the latter method. I am aware that the invention of a preſs for printing with has been commonly conſidered contemporaneous with the invention of typography, and that a proper black ink for printing is ſaid to have been firſt introduced in Holland or Germany at the ſame time: but black oil-colour was certainly uſed long previouſly in painting; and that both theſe are vulgar errors ſeems ſufficiently proved by the prints juſt mentioned.' (p. 187.)

That 'prenters,' whatever the term may imply exactly, exiſted at Antwerp in 1417 we are authoriſed in believing from the documents publiſhed by M. Léon de Burbure ('Bull. de l'Acad. Roy. de Belgique,' 2nd ſeries, t. viii. n. 11). M. Van Even, of Louvain, alſo has ſhown that in 1440 the 'prenters' of that town claimed before the authorities certain rights that had always belonged to their *predeceſſors*. Upon this point reference may be made for details to the memoir of M. Ruelens in the 'Documents,' &c. Bibl. 19, troiſm. liv. p. 44.

Further, both the fourth and fifth counts might be met with the admiſſion that the impreſſion of the Saint Chriſtopher that has

come down to us was one thrown off ſome time after the block had been engraved, and thus the date of the execution of the latter is not affected.

The *ſixth* count refers to the paper on which the Saint Chriſtopher has been printed, affirming it to be of the ſame deſcription, and bearing the ſame water-mark, viz., a bull's head, with an upright line riſing between the horns and ſurmounted by a flower, as the paper employed in the time of Dürer and Schongauer. Mr. Ottley, in his laſt and poſthumous treatiſe, edited by M. Berjeau (Bibl. 52), obſerves, in relation to the water-mark of the Saint Chriſtopher,—

'The paper-mark appears to be a bull's head, with an upright line riſing between the horns and ſurmounted by a flower'—'the above two prints being paſted down, I was unable to trace the *exact* ſhape of the paper-mark, as I might have done could I have ſeen through the paper by holding it up to the light.' (p. 186.)

Now if the cut be ſtill fixed to the binding of the 'Laus Virginis,' we do not know the means by which the character of the paper has been ſo definitely determined by Mr. Holt. But even had the paper of the Saint Chriſtopher the well-known water-mark of the bull's head, the validity of the print would not neceſſarily be jeopardiſed, for, according to Gütermann (referred to by Hauſmann of Hanover [Bibl. 29]), the ox-head was the trade-mark of the Holbain family of Ravenſburg, who already made linen paper at the beginning of the fourteenth century. Sotheby (vol. iii. p. 113) gives a copy of a tracing of a bull's head, with ſtalk and flower, or ſtar, which he obtained from a MS. of about 1376–1381; and in Weigel's collection ſeveral forms of bulls' heads appear in cuts certainly executed before the time of Dürer.

The *ſeventh* and laſt count refers to a matter rather of feeling than of fact. If Mr. Chatto, *e.g.* thinks that the figure of the Saint and that of the youthful Chriſt whom he bears on his ſhoulders are, with the exception of the extremities, deſigned in ſuch a ſtyle that 'they would ſcarcely diſcredit Albert Dürer himſelf' (p. 47), and if Mr. Holt believes that the print under diſcuſſion actually be the work of this great maſter, other perſons are of different opinions. Ducheſne, as before ſtated, found the ſtrongeſt

evidence of its antiquity in the rudeneſs and defectiveneſs of the deſign,—

'It is one of thoſe curioſities,' he ſays, 'which cannot be ſeen without a feeling of aſtoniſhment. It intereſts me neither by the compoſition, the drawing, nor the work, for nothing can be coarſer, more incorrect, and leſs agreeable to the eye. But when we come to reflect that a print intended to reſpond to popular devotion, a ſimple ſheet of paper, has been enabled to traverſe a period of four centuries and reach us without accident, we cannot feel ſurpriſed at the value attached to ſuch an object.' (*Notice des Eſtampes expoſées dans la Bibl. Royale.* Paris, 1837.)

According to M. de Brou, 'the ſtyle is that of the commencement of the fifteenth century, and the coarſe character of the technic clearly indicates the infancy of the engraver's art.' M. Lacroix is of opinion (Bibl. 41), that it is 'ſo roughly engraved, and in drawing ſo faulty, that it is only natural to aſſume that it muſt be one of the earlieſt attempts at wood-engraving.' Mr. Ottley, admitting that the principal group is compoſed with dignity, and that the drapery is in part in a grand ſtyle, allows that 'the extremities and ſome other parts of the figures are ſo defective in point of drawing as to give reaſon to ſuſpect that the artiſt who prepared the deſign from which the print was immediately engraved had no part in the invention of the piece, except that of introducing the fiſh under the feet of the ſaint, the diminutive mill in the foreground, and the other acceſſories, all of them ſo far beneath criticiſm that one could almoſt ſuppoſe it had been his intention, by ſurrounding Saint Chriſtopher with ſuch abſurdities, to bring the ſaint into diſrepute.' Sotheby ſpeaks of the Saint Chriſtopher (v. iii. p. 174) as 'that remarkably coarſe, but celebrated wood-engraving;' and while Mr. Holt perceives in the treatment of the figure the work of the chief maſter of the ſixteenth century, Paſſavant declares its ſtyle to be completely in accordance with that of the firſt quarter of the fifteenth.

Admitting, however, with Ottley, that as far as the youthful Chriſt and part of the figure of the ſaint are concerned, the ſubject is deſigned with dignity and feeling, ſhowing an intention and power out of keeping with the ſomewhat Japaneſe-like treatment of the reſt, we maintain that it is exactly this want of balance that

ſhould lead us to regard with favour the claim of the Saint Chriſtopher,—a want of balance which may be met with in cuts which we ſuſpect to be earlier than the Buxheim engraving of 1423. The maſters of *incunabula* conſtantly produced work having expreſſion and grace, as far as the features and general *poſe* of the body were concerned, but were not only bad, but wretched executants of the extremities, and often ridiculous in reſpect to the acceſſories they introduced. The work of Weigel (Bibl. 70) exhibits ſeveral illuſtrations having quite as much feeling and dignity as are to be found in the Saint Chriſtopher, and theſe in cuts which there are reaſons for thinking to be as early, if not earlier than the Buxheim engraving. Particular reference may be made to no. 9, a 'zeugdruck,' ſuppoſed to be of the ſecond quarter of the fifteenth century, for the exhibition of much grace and feeling.

The remarks of Mr. Holt concerning Kriſmer laughing in his ſleeve as Heinecken was taken in by him on the diſcovery of the print, are baſeleſs and unworthy of place in ſerious diſcuſſion, nor can leſs be ſaid for the ſuperficial and contemptuous manner in which Mr. Holt conducted his attack on early prints and block-books in general.

Not long after the account and facſimile of the Saint Chriſtopher had appeared in Von Murr's Journal (1776), antiquarians were ſtartled by hearing that another impreſſion of the print had been found, which was eventually ſecured by the Bibliothèque Royale de Paris. Soon came the diſcovery of a copy at Baſle, while another made its appearance in the cabinet of M. Birkenſtock of Vienna, and which ſtill could be ſeen—according to Paſſavant—in the collection of Madame Brentano at Frankfurt. Conſternation followed, particularly the Pariſian announcement; and Dr. Dibdin, along with the Althorp Saint Chriſtopher, made a journey to the French capital in 1819 at the requeſt of Lord Spencer to inveſtigate the matter. The ſubject was afterwards taken up by Delaborde and others, the reſult of the inquiries being the proof that all theſe ſo-called original and early impreſſions of the Buxheim engraving of 1423 were ſimply 'modern antiques,' manufactured out of the facſimile copy of the original engraved by Roland in 1776 for the illuſtration in Von Murr's Journal,

and by a ſpecimen of which, after it had been duly toned down with an infuſion of coffee, Murr himſelf had been deceived! The Paris Saint Chriſtopher was afterwards withdrawn from expoſition, notwithſtanding M. Crapelet's attempts at juſtification, though an account of it was ſtill allowed to remain without any reference to its true character in the *Deſcription des Eſtampes expoſées*, etc., publiſhed in 1855. Fuller details than have been here given may be found in M. Delaborde's memoir in 'L'Artiſte,' before referred to (p. 155), in the firſt volume of Paſſavant, p. 27, in the work of M. Renouvier (Bibl. 60), and in Dibdin's Bibliographical Tour, vol. ii. p. 143, note, and 2nd edition, vol. ii. pp. 56, 57.

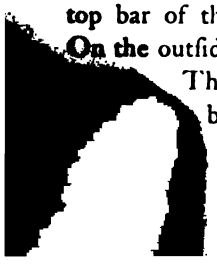
It has been ſtated that in the ſame volume—the 'Laus Virginis'—in which the Saint Chriſtopher was found, another woodcut, an Angelic Salutation, or Annunciation, but without a date, was alſo met with. This cut was nearly of the ſame ſize as the former, had been worked off on like paper, with ſimilar dark-coloured ink, and both had been coloured apparently by means of ſtencils. The concluſion was drawn that both pieces had been produced about the ſame time, and that they had been joined together originally on one paper, ſo as to form a kind of diptych. A reduced copy of this beautiful deſign—the Salutation—can be ſeen in the works of Ottley and Jackſon. In the compoſition there is ſo much delicacy and refinement that Ottley was ſtruck by its reſemblance to the ſtyle of the old Italian ſchools. From the character of the architecture and the graceful attitude of the Virgin, the eaſy folds of the drapery, and by the inſcriptions on *both* pieces being in characters of a ſomewhat leſs Gothic form, and leſs perplexed by abbreviations than thoſe uſually found on the early woodcuts of Germany and the Low Countries, Mr. Ottley ſuggeſted that the Angelic Salutation and the Saint Chriſtopher might turn out to be the productions of Italy, and not of Germany. Certainly we never look at a copy of the former print without thinking of the Crivelli (no. 739, 1872) in the National Gallery; but we know that the Germans could be graceful, very graceful, occaſionally; and, moreover, there are ſtrong reaſons for diſcarding Italy as the birth-place of theſe two prints, which reaſons may be found ſtated in the work of Jackſon and Chatto, p. 54. Weigel, who poſſeſſed a very ſimilar, if not identical, cut of

the Salutation of the 'Laus Virginis,' referring to the ſuggeſtion of Ottley, remarks (vol. i. p. 47):—

'In our ſpecimen we cannot diſcover the leaſt ground for ſuch evidence; on the contrary, in ſtyle, form, and colour, there is ſo much of High German that we abſtain from a refutation of Ottley's opinion, and invite connoiſſeurs to a critical examination for themſelves, by which they will in all probability be led to view the matter from our own ſtand-point.'

The reduced copies of the Althorp Salutation, in Ottley and Jackſon, give us certainly a higher feeling of delicacy and refinement than do the facſimiles in Weigel; ſuch may be due, however, to the error of the copyiſt in making his drawing more delicate than that in the originals, and to the ſmaller ſize, in which the figures are repreſented.

The 'Bruſſels Print' next demands our attention. Down to 1844 the Buxheim woodcut could claim the right of being regarded as the oldeſt known engraving *with a date*. In that year an inhabitant of Malines being in the act of breaking up an old coffer which had contained ſome mouldy parchments, found an antique-looking print paſted inſide the lid. Fortunately, M. de Noter, an architect of Malines, happened to be preſent, and carefully taking off the fragments—for the print was in a dilapidated ſtate—afterwards ſucceeded in putting them ſkilfully together. He then diſcovered the date of the year 1418 clearly viſible on the engraving. Intelligence of the diſcovery was immediately conveyed to the Baron de Reiffenberg, the conſervator of the Royal Library at Bruſſels, who after an inſpection of the print and communication with the Government, purchaſed it for the Library for 500 francs. The print repreſented the Virgin and Infant Jeſus with Saint Catherine, Saint Barbara, Saint Dorothea, and Saint Margaret, ſeated within a paliſaded garden, ſimilar to that of 'the Pucelle d'Holland' ('*Hortus concluſus*,' 'A garden incloſed is my ſiſter, my ſpouſe.' Song of Solomon.) In the upper part of the compoſition were three angels with wreaths and two doves. On the top bar of the gate of the paliſade was inſcribed MCCCC^{c}XVIII^{o}. On the outſide of the paliſade was a rabbit, as if juſt come out of



The print had been coloured according to the cuſtom but ſome of the red and a little dirty green colour and

biſtre only remained. The watermark of the paper was an anchor, placed horizontally in the upper diviſion of the ſheet—a mark not to be found in any of the prints collated by Janſen.

The engraving, as it now ſtands, is 16 inches high by almoſt 10½ inches wide. Age has imparted to it a browniſh-yellow tint, and it is torn and worm-eaten in ſeveral places. In fine, it is in ſo very poor a condition, ſo faded, and yet ſo diſcoloured, that without ſome attention it is not eaſily deciphered in parts. The whole of the inferior portion has been torn off, and part of the rent runs up into the paliſade of the garden. The piece here deſcribed is conſidered by ſeveral good obſervers extremely like in work to the well-known 'Virgin' of an early period belonging to the Berlin Cabinet; in fact, both have been thought to have been produced by the ſame hands. But according to M. Ruelens the letters of the inſcriptions in each are ſo different that the text at leaſt could not have been cut by the ſame maſter.

Not long after the diſcovery at Malines, a ſomewhat reduced copy of the cut was publiſhed in the 'Athenæum' (Oct. 1845), and ſome account given of its hiſtory. In 1864 a full deſcription, with two facſimiles—coloured and uncoloured—were given in the 'Documents Iconographiques et Xylographiques de la Bibliothèque Royale de Belgique,' by M. Ruelens, along with a critical analyſis of the teſtimony in favour of and againſt the validity of the date. To this memoir reference ſhould be made, if practicable, if not, the third volume of Sotheby's 'Principia,' p. 174, may be ſubſtituted.

When the 'Bruſſels Print' became known, its authenticity was ſo favourably acknowledged that there ſeemed likelihood of the Saint Chriſtopher being depoſed from its honourable poſition.

'It is only neceſſary to ſay,' wrote the authority in the 'Athenæum'—following Reiffenberg apparently—'in confirmation of the authenticity of the original which is now depoſited in the Public Library of Bruſſels, that the paper on which it is printed, the colours that have been employed, and the condition in which it was found, atteſt an antiquity which the date of the engraving renders inconteſtable, the minuteſt examination having failed to detect the ſlighteſt ſign of falſification. Indeed, the circumſtances under which the Malines print was acquired at once preclude a ſuppoſition of this nature, for it was only a few days in the poſſeſſion of the firſt

proprietor, an ignorant *cabaretier*, who knew nothing of the appliances of art; it then paſſed into the hands of an architect named De Noter, a gentleman of known probity, who almoſt immediately communicated his diſcovery to the Baron de Reiffenberg, and ſtraightway the print was purchaſed by that eminent archæologiſt for the Public Library at Bruſſels, of which he is the conſervator.'

Notwithſtanding the favour with which the Malines print was received, good judges have ſince been oppoſed to each other in their eſtimates as to the genuineneſs of the date it bears. If Reiffenberg, Luthereau, Renouvier, Berjeau, Ruelens, and others conſider the latter to be genuine, on the other hand M. de Brou, Paſſavant, Lacroix, and Chatto do not. M. de Brou contends that the ſtyle of the engraving does not warrant the date 1418, and gives not leſs than forty-ſix deſigns of female coſtume from illuminated MSS. of 1401-1491 to ſupport his opinion that the print ſhould be aſſigned to a period between 1460 and 1480. He maintains, alſo, that at the preſent time the date is no longer in its

'primitive condition, and may have been altered. In fact, all the numerals have been gone over with a blacklead pencil, the MCCCC very gently, ſo as to be barely evident; but in the XVIII the X and the V have been marked by the pencil with ſuch force that it is impoſſible to ſay what the numbers were originally. The three units alone are nearly intact, and probably remain as they were at firſt printed.'—'It may be replied, perhaps, that if the numerals have been gone over with the pencil, it was done only to render them more diſtinct; but the fault would not be more pardonable, ſince henceforth the reality of the date may always be conteſted, and, it muſt be owned, with very good reaſon. Far better would it have been to have allowed the numerals to have remained juſt as they were, however faint their condition may have been: then every one might have judged how far the date 1418 was really and indubitably to be found there.' (Quelques Mots ſur la gravure au Milleſime de 1418, par C.D.B. Bruxelles, 1846—Un Dernier Mot ſur l'Eſtampe a Milleſime 1418.)

Paſſavant (vol. i. p. 110) thus comments on the 'Bruſſels Print:'—

'The compoſition is of the ſtyle of the ſchool of Van Eyck. . . On the barrier of the garden is to be found the pretended date of 1418. But if it be attentively regarded, it will be ſeen that this is the form under which

the date appears, viz.: M CCCCX VIII: 'The unuſual ſign having almoſt the form of a circle, to be found in the middle, has been added to replace the letter L, which has been ſcratched out, but of which traces are ſtill to be diſtinctly ſeen. The original date, therefore, was MCCCC°LX°VIII (1468); and the ſole point of intereſt to us about the print is, that it ſhows that the ſame pale brown tinted colour ordinarily employed for printing the old block-books of the Netherlands continued to be uſed up to this time.'

Lacroix ſpeaks (Les Arts au Moyen-age) of the Bruſſels print as 'a compoſition of a ſomewhat grand ſtyle, which does not agree very well with the date 1418 which may be ſeen at the foot of the print.' Chatto maintains (Hiſtory of Playing-Cards) that as the numerals 'have evidently been repaired by means of a blacklead pencil, both the genuineneſs and the authenticity of the date have been very juſtly queſtioned.' M. Renouvier, at firſt a ſceptic and afterwards a believer, writes,—

'On looking at the cut it was evident that it was the work of an ancient printer, worked off, like playing-cards, in diſtemper ink, with colours "*au moule*," rubber, and ſtencil. But ſince it had ſuffered ſome rather ſevere alterations and a reſtoration the extent of which could not be defined, one felt bound to heſitate about the original date. But having again ſeen the print and examined it very ſcrupulouſly, I am bound to ſay that the cut where the date is is intact, and that I cannot any longer refuſe to concur in its acceptance.'

M. Ruelens himſelf was, like Renouvier, at firſt an unbeliever, but became afterwards a ſtrenuous advocate for the complete genuineneſs of 'La Vierge de 1418.'

'At the time when the print was obtained for the government we had not the honour of being connected with the eſtabliſhment where it is now preſerved. When we became attached to the latter, ſeveral years after the diſcovery of the cut, we were ſtrongly oppoſed to its authenticity. Influenced by the many rumours then circulating, and which have not yet ceaſed, we belonged to the diſſentient party. Later, being able to ſtudy the ſpecimen at leiſure, and to conſult numerous iconophiliſts, our doubts have vaniſhed, and at preſent we do not find the leaſt difficulty in admitting the perfect authenticity of the print and its date.'

As long as there exiſts any doubt concerning the condition

and import of the actual numerals, criticism respecting other details in support of or against the date of production of the print would be simply *de trop*. We shall confine ourselves, therefore, to this question of the numerals, referring the reader to M. Ruelens' memoir (Bibl. 19, 3me livr.) for full information upon other topics; premising, however, that it is quite within the scope of human nature that M. le Baron Reiffenberg and M. Ruelens—the stronger advocates of the genuineness of the date—may feel a kind of official anxiety about the legitimacy of their art-offspring, and that others will therefore the more closely scrutinise everything they have to say in its favour.

M. Reiffenberg states, in his first memoir relative to the 'Virgin of 1418,' that,—

'With the use of so powerful a lens that the eye can pierce the texture of the paper, not the least sign of any falsification can be perceived.'

After M. de Brou had published his critique, together with his 'Dernier Mot,' relative to the treatment of the numerals with the blacklead pencil, Baron Reiffenberg replied,—

'I declare that when I first saw the print and bought it there was not the least trace of lead-pencil about the date. If, either in order to cause doubts to be cast on the specimen or from any imprudence, some one to whom it has been confided or has traced it allowed himself to use the pencil, I cannot say. All I maintain is that I have seen the date, both with the lens and the naked eye, *perfectly intact*.'

Of course, all that M. de Brou could speak as to was the actual condition of the date when he examined it; what it might have been before he saw it he could not tell. Nor does the Baron, to our mind, say so clearly as could be desired that the numerals are *now* distinctly as if they had never been interfered with: as to whether anybody has touched them with the pencil, 'c'est ce que j'ignore.' M. Ruelens, however, is evidently quite sure that they continue as they were from the first, and maintains that—

'the date is perfectly and incontestably plain and intact, and that the traces of pencil which M. de Brou asserts having seen "ne sont guères perceptibles." Undoubtedly the lines of the numerals, as well as of

the entire drawing, are not as defined as they would be in a print worked off in oil ink with the preſs; but they indubitably exiſt, and are viſible without the aid of a lens. Were pencil-marks ſuperimpoſed, it would not require a practiſed eye to diſtinguiſh the demarcation of the line of the pencil from that of the courſe of the biſtre-like ink, and to diſcover how much the one has changed or added to the other. Careful examination of the print affords no trace of this ſoldering together, as it were, of the ink and the pencil. That formerly marks of the pencil exiſted we cannot undertake to ſay; at the preſent time, at leaſt, they do not exiſt any longer.

'Has a numeral of the date been ſcratched out? It is little probable. The latter is divided into two equal portions by the peg which fixes the diagonal bar to the horizontal one. The laſt c and the x are placed at equal diſtances from this peg; an intermediate L between the latter and the x would certainly have deſtroyed ſuch ſymmetrical arrangement. It is ſcarcely neceſſary to remark that not anyone, except M. Paſſavant, had obſerved that a numeral had been ſcratched or removed from the ſituation in queſtion. The peg is too well indicated, and correſponds too well with the other pegs, diſtinctly to be ſeen on the other traverſes of the gate to allow of the ſuppoſition that it has been ſubſtituted in place of an L. If it be yet thought that the x had formerly been an L, we maintain once more—in ſpite of the heſitating inſinuation of M. de Brou—that the x is perfectly viſible and unchanged. It is the ſame as reſpects the v. We have heard this latter numeral objected to, as being an unuſual form at the date 1418; but a glance at the firſt work at hand of any treatiſe on palæography will prove the contrary.

'As reſpects this date, one view alone—in our opinion—could be maintained, viz., that it has been printed in its entirety after the engraving was executed. Such a thing is not *impoſſible*; but after the documents we have produced, and the reaſons we have given, it is, to ſay, the leaſt, extremely *improbable*. Further, we perceive no ſtronger reaſon for the exiſtence of ſuch an objection to our preſent print than there is in regard to the Saint Chriſtopher of 1423, or the "Spirituale Pomerium," &c. That which is *poſſible* for the one is poſſible for the other.'

M. Ruelens ingeniouſly points out the incompatibility of MM. de Brou's and Paſſavant's ſtatements with each other. They are ſimply contradictory. If the kind of falſification aſſerted by M. de Brou be correct the theory of M. Paſſavant is impoſſible; if the latter authority be right in his ſurmiſes, M. de Brou muſt be

quite wrong. Before leaving the Bruſſels Print, or the Virgin of 1418, we would obſerve that the facſimiles in the memoirs of Reiffenberg, Ruelens, and M. Luthereau—the latter a very firm believer in the validity of the date—vary in coarſeneſs of outline, depth of coloration of the paper, and general diſtinctneſs of parts. All, however, agree in this, that the peg alluded to by M. Ruelens is to be ſeen alone on the upper bar, the tear at the bottom ſo running up through the other tranſverſe bars of the gate as to remove thoſe portions of the bars where it may be ſuppoſed the central pegs would have been placed. The only other pegs to be obſerved are on the uprights or poſts of the gate at the *end* of, not *on*, the traverſes.

The third cut bearing an early date, *i. e.* before the ſecond half of the fifteenth century, is known as the 'Saint Sebaſtian of Saint Blaize.' It repreſents the martyrdom of the ſaint accompanied by a prayer both to God and to Saint Sebaſtian. It was found at the Monaſtery of Saint Blaſius, in the Black Foreſt, in 1779. The cut bears the date of 1437, and is preſerved in the Imperial Library at Vienna. An objection was raiſed by Bartſch againſt this date applying to the execution of the engraving. He maintained that the date referred to a conceſſion of Indulgences connected with the Saint. But Paſſavant has drawn attention to the fact, that in the prayer alluſion is made only to an interceſſion againſt an epidemic and ſudden death, and that not any mention is made of an indulgence.

The curious leaf found by Mr. Ottley in an old German MS. of 1445 ſhould not be paſſed over. This leaf was conſidered to have been bound up with the MS., and is remarkable for having a woodcut printed off in black oil ink, and by means of a preſs. (Bibl. 52, p. 190.) It is unneceſſary to allude to other wood-engravings with aſſerted authentic dates previous to 1450, ſince the dates have been either merely inferred on very doubtful premiſes, or have been marked in *written* characters only. (ſee Paſſ. vol. i.)

The characters of the wood-engravings executed previous to and contemporaneouſly with the Saint Chriſtopher are, ſpeaking generally, one and the ſame. The cuts are of ſacred ſubjects, chiefly connected with our Lord's Paſſion, and with the Martyrs

and Saints of the Church. They received popularly the name of 'Helgen,' or 'Helglein,' *i. e.* Saints, or Little Saints, and were the produce chiefly of the workers in the convents, or were iſſued by the heads of corporate bodies, as proved by the public regiſters of Ulm, Nürnberg, Augſburg, and Nördlingen. In the firſt of theſe cities a wood-engraver, *i. e.* *formſchneider*—Ulrich—was regiſtered in 1398, three other *formſchneidern* were entered in 1441, two more in 1442, and ſo on, proving how early the art-workmen became incorporated. On the cuts we are now conſidering not any engraver's name has hitherto been met with. It has been aſſerted that on a cut executed before 1430 or 1440 occurs the engraver's name, viz., 'jerg haſpel ze Bibrach' (Paſſ. i. p. 39). But though the name may be there, the actual date is not. The latter has been only *inferred*, and this quite alters the matter.

The ſingle or 'fly' ſheets of little Saints and Holy Pieces ſerved as a great ſource of religious inſtruction among the common people. To ſuch as could not read, and to thoſe who could, but to whom acceſs to MSS. of religious character was difficult, theſe rude figures of the Holy Saints and Martyrs, theſe rough memorials of the Croſs and Paſſion, attached to which were often pious ejaculations and ſhort prayers, ſerved the purpoſe of recalling to mind many of the leading Chriſtian doctrines of the times and the bright examples ſet by the heroes and heroines of the Chriſtian faith. The ſingle figures of ſaints, and eſpecially the xylographic productions to be preſently mentioned as 'block-books,' ſerved, in conformity with a precept of St. Gregory, to aſſiſt the recollection of thoſe who had heard the Scriptures read or were themſelves reading them, and to refreſh the memory of the catechiſt whoſe teachings could be prompted as his eyes paſſed over the ſymbolic illuſtrations. The chief purpoſe was in fact a continuation of that which from the time of Gregory the Great (A.D. 540-604) until now has been authoriſed by the Church, viz., the inſtruction of the leſs literate by pictorial repreſentations. In the words of the Roman biſhop 'ad Serenam Maſſilienſem Epiſcopum' —*nam quod legentibus ſcriptura, hoc idiotis præſtat pictura cernentibus, quia in ipſa etiam ignorantes vident quid ſequi debeant, in ipſa legunt qui litteras neſciunt. Unde et præcipue gentibus pro lectione*

pictura eſt. (Migne, Pat. Curſus, tom. lxxvii., S. Greg. Mag. t. iii. epiſt. cv. lib. ix. col. 1027; epiſt. xiii. lib. xi. col. 1128). We learn from M. Michiels' 'Hiſtoire de la Peinture en Flandre' that on faſt-days the Lazariſts and other religious orders, who were accuſtomed to nurſe the ſick, carried in the ſtreets large wax-candles richly ornamented, and diſtributed to the children 'Helgen,' and wood-engravings, illuminated with brilliant colours, repreſenting ſacred ſubjects.

Theſe ancient woodcuts belonging to the earlieſt period of art are diſtinguiſhable from thoſe of a later date by their archaic ſtyle, the heavineſs of the outlines, and by the draperies being caſt in rounder folds, than thoſe of the broken angular forms which, under the influence of the ſchool of Van Eyck, characteriſed the maſters of the North in the latter half of the fifteenth century. Theſe *incunabula* do not ſhow any trace of ſhadow as produced by 'hatching,' and have been for the moſt part more or leſs coloured, as if to better ſatisfy the demands of the common people. As before remarked, they have been frequently printed off in a pale or biſtre-colour diſtemper ink, which looks much like what we ſhould now call 'water-colour,' and the pallor of the impreſſion has been commonly regarded as a ſign of great age. This holds good, however, but partially, for as Weigel, Paſſavant, and Ottley, have ſhown, ſome of the moſt ancient cuts that have come down to us, whether from wood, or metal in 'relief,' have evidently been printed with a very dark ink, prepared with either oil or varniſh. On the other hand, examples of the laſt quarter of the fifteenth century, proceeding from the ſchool of Ulm, have been printed in a pale diſtemper colour like that of the earlier engravings.

The colours employed to ornament the cuts varied according to the time and place of the execution of the engravings. In the oldeſt examples we find often a purpliſh violet uniting harmoniouſly with a bright green colour. To this department of the ſubject Weigel and Paſſavant have paid much attention; the following is condenſed from the account given by the former (Bibl. 70) on colour, as a means of diſtinguiſhing the various ſchools of Germany:—

1. *Swabian School.*—Chief Seats: Ulm, Augſburg. Colours:

bright red, amber, yellow, umber, ſlate grey, green, and black. Not any blue in drapery as a rule. The red is a 'juicy red,' from a bluiſh carmine to cinnabar red, often from age becoming almoſt violet. Colours frequently overlaid with a layer of cherry-tree gum-varniſh, which gives a bright or ſhining appearance to the print, or becomes from age 'dead,' or looking as if it had been originally unequally ſpread over the ſurface of the colour. The bluiſh-red colour is from elder-berry juice; the brighter, livelier red from madder-lake. A bright red and yellow paſſing gradually into pale brown, with mineral green, belong eſpecially to the cuts of Ulm. The ſtyle of engraving, or technic, varies in goodneſs and character. The Swabian dialect is on the cuts.

2. *Franconian School.*—Chief Seats: Nurnberg and Nördlingen. Colours not ſo lively as in the ſchool of Swabia. The deeper red is more brown than carmine in hue, but on the other hand minium (red lead) is very often employed. The yellow is uſually a pale ochre. Blue occurs occaſionally. The technic varies.

3. *Bavarian School.*—Chief Seats: Frieſing, Tegernſee, Kaiſerſheim. Colours not lively, moſtly ſomewhat pale, except in certain coats of arms. A deep and pure carmine, yellow ochre (often turbid), and a green (prepared with ochre) paſſing into a moſs-green may be obſerved. Blue is to be met with. The moſt lively-coloured cuts are the Tegernſee pieces. The red is generally cinnabar, and the green a 'May green.' Theſe cuts ſtill keep, however, to the Bavarian characteriſtic—the uſe of pure carmine and of ochre. The technic evinces care and better drawing, this School being the moſt artiſtic of the Schools of Upper Germany.

4. *Lower Rhine Schools.*—Chief Seats: Cologne, and towns of Burgundy. Colour: Pure, but not ſtrong, the tints being generally pale.

Some of the earlier coloured cuts appear to have been tinted by hand alone, more or leſs carefully, while thoſe of ſomewhat later date have been often very clumſily and coarſely coloured with the aid of ſtencils. Mr. Chatto has the following quotation from a letter of Kriſmer in Murr's Journal:—

'It will not be ſuperfluous if I here point out a mark by which, in my opinion, old wood-engravings may with certainty be diſtinguiſhed from thoſe of a later period. It is this, in the oldeſt woodcuts only do we perceive that the engraver (*formſchneider*) has frequently omitted certain parts, leaving them to be afterwards filled up by the card-colourer (*briefmaler*). In the Saint Chriſtopher there is no ſuch deficiency, although there is in the other cut which is paſted on the inſide of the fore-covering of the ſame volume, and which I doubt not was executed at the ſame time as the former. It repreſents the Salutation of the Virgin by the angel Gabriel, or, as it is alſo called, the Annunciation; and from the omiſſion of the colours, the upper part of the body of the kneeling Virgin appears naked, except where it is covered with her mantle. Her inner dreſs has been left to be added by the pencil of the card-colourer. In another woodcut of the ſame kind, repreſenting Saint Jerome doing penance before a ſmall crucifix placed on a hill, we ſee with ſurpriſe that the ſaint, together with the inſtruments of penance which are lying near him, and a whole foreſt beſide, are ſuſpended in the air, without anything to ſupport them, as the whole of the ground had been left to be inſerted with the pencil. Nothing of this kind is to be ſeen in more recent woodcuts when the art had made greater progreſs. What the early wood-engravers could not readily effect with the graver they performed with the pencil—for the moſt part in a very coarſe and careleſs manner—as they were at the ſame time both wood-engravers and card-colourers.' (p. 50.)

The circumſtance of the inſcriptions on a xylographic fly-ſheet or block-book being placed in ſcrolls or banderoles is generally allowed to be a ſign of earlineſs of production, but the form of the letters and delicacy of the engraving, in certain editions of ſome of the block-books, do not tally with this theory, which nevertheleſs is true in the main.

According to Weigel, the beſt determining characters *quoad* the date of production of an old cut are to be found in the coſtume, mode in which the hair is dreſſed, general carriage of the figure, and the arms and accoutrements repreſented in the compoſition; colour being really ſubſidiary, though helpful to theſe. Sir Samuel Meyrick did not heſitate to aſſure Mr. Ottley that the wood-blocks of the Speculum Humanæ Salvationis were cut between the years 1430 and 1435, aſſerting that next to actual dates there is no criterion of age ſo ſure as *coſtume*, which changing on an

average within every ten years fixes the real period almoſt preciſely. But this is truſting to coſtume and ſtyle far beyond what they merit, for, as Mr. Sotheby rightly obſerves, coſtume and armour are ſomewhat changeable in illuſtrations at the fancies of the artiſts ; and it may not be within the ſcope of our judgment always to be ſure what was the particular form of perſonal habiliment and its acceſſories, male or female, within a range of ten or twenty years. This ſource of doubt in connexion with the diſputed date of an early print is important to remember. Style and manner with coſtume may, it is true, indicate an epoch, a period, but hardly a year or two, or given moment of time. Both Mr. Chatto and Mr. Taylor are of this opinion, ſince any type of coſtume or ſtyle once become conventional might continue in circulation for a conſiderable period, and this too in different countries. Mr. Planché, on the other hand, while admitting the perpetuation of an ancient type, regards 'coſtume and armour, in conjunction with which muſt not be forgotten remarkable faſhions of hair and beard,' as 'infallible teſts' within a fair range. The laſt-named archæologiſt 'never, in the courſe of ſome thirty years' rummaging amongſt old printed books and engravings, met therein with any coſtume which could be identified as earlier than the reign of Edward IV.,' *i. e.*, 1461–1483.

Block-Books.—About the time of the production of the Saint Chriſtopher engraved ſheets began to appear, each ſheet or page containing text as well as figures, a number of ſheets being bound up together. The engraved compoſition and words were on one ſide only of the paper (anopiſtographic), the inſcription or text being cut out on the ſame block as uſed for the figures. Such engraved ſheets united or bound together are now known as 'Block-books' or 'Xylographs.' Like the fly-ſheets or ſingle prints, theſe xylographs treated of religious ſubjects at firſt, were printed off like them in pale or brown diſtemper ink with the *frotton* or rubber, and were generally more or leſs coloured. The authors of them are not to be recogniſed ; all is mere ſurmiſe concerning their producers, for the only ſign or cypher which has been obſerved on any ſheet of the block-books is a—to us, meaningleſs—mark and which is reverſed on a few leaves of certain editions of the

Ars Memorandi. A mark very ſimilar is given by Heller (Bibl. 31, p. 43), as having been found by Kriſmer on a wood-cut decorating a MS. of 1461 (ſee Nagler, vol. ii. n. 1642). Neverthelefs J. van Eyck, Dierick Bouts, Wohlgemuth, Koſter, the Brothers of 'Common Lot,' and others, have been brought forward, with more or leſs juſtice, as having been engaged in their production.

It ſhould be borne in mind that many of the block-books or xylographs had previouſly exiſted under the form of illuminated MSS., executed by the more rapid ſcribes of conventual brotherhoods, and afterwards more or leſs enriched by the draughtſman and rubricator. There exiſts in the Bodleian Library at Oxford a MS. of the Apocalypſe of the thirteenth century, ſome of the numerous illuminated illuſtrations of which have been bodily reproduced in the block-books of two centuries later, and which bear the ſame title. The block-books are in general, then, but repetitions of previouſly exiſting forms, not exactly identical, but ſufficiently cloſe to indicate their true origin, not only as regards their general idea, but even much of their details. The authorſhip of the MS. has been by ſome critics awarded to Anſcharius (a monk of the convent of Corbée, who was ſent in the ninth century to evangeliſe Lower Saxony), ſince, according to the teſtimony of German chroniclers, 'per numeros et ſigna conſcripſit libros indigitatos pigmentorum vocabulos.' (Renouvier, Bibl. 60.)

This attribution is quite wrong however, and the interpretation given by Ornheilm to the ſtatements of Rembertus in his 'Life of St. Anſcharius' (Migne, Pat. Curſus, vol. 118, col. 1002) retailed by Heinecken (p. 321) and adopted by Renouvier is clearly erroneous. That the words *notas*, *pigmenta*, *pigmentis*, with their context, imply ſomething very different from what the old chroniclers ſuppoſed may be readily ſeen from the notes to 'Leben des Heiligen Anſgar,' &c. Von Lebrecht Dreves, Paderborn, 1864, pp. 127–129. Further, as Berjeau remarks (Bibl. Paup. p. 6) at the early time of S. Anſcharius (A.D. 825) Latin rhymed poetry was not in uſe, nor was it employed poſterior to the fifteenth century; the period of its adoption was from the eleventh to the fifteenth century.

The moſt ancient of the block-books is generally admitted to

be that called the 'Apocalypſe,' or the 'Hiſtoria Sancti Johannis Evangeliſtæ, ejus viſiones apocalypticæ,' though higher claims are made by ſome for the 'Ars Memorandi.' Six different editions are known, ſome editions varying ſlightly in their ſubjects. Each has from forty to fifty compoſitions, moſtly divided from each other by horizontal lines forming the bottoms of the upper and tops of the lower compoſitions. On ſome pages the explanatory texts conſiſt but of a few lines within the field of the engraving, while in others it is ſo extenſive that, if it were 'ſet up' in moderately ſized type, it would be ſufficient to fill a duodecimo page. Earl Spencer's copy is conſidered by ſome judges as probably the firſt edition. The impreſſion is very clear, and the figures are coloured in purple-violet, cinnabar-red, yellow-brown, and brown colours. The Library at Paris likewiſe poſſeſſes a fine copy of the ſame edition, coloured purple-violet and green. The contours are firm and decided, but ſhading is not repreſented. The compoſition of the firſt (?) edition is in general ſimple and expreſſive. The later editions are engraved with a coarſe line, and one copy—that at Berlin—is coloured with purple-lake verging to brown, cinnabar-red, green, and dirty yellow, and has the white draperies ſhaded with indian-ink after the manner often found in coloured wood-cuts of Upper Germany during the ſecond half of the fifteenth century.

The exact time and place of production of this early combination of engraved figures and text cannot of courſe be definitely determined. Some, like Sotheby, beſtow upon it a date as early as 1415-1420, while others aſſign it to the ſecond half of the fifteenth century. Mr. Chatto thinks that it is 'upon extremely ſlight grounds,' only that it has been conjectured to have been engraved before 1430. Much diſpute has taken place relative to the place of its production, Germany, Holland, the Pays-bas being each claimants for the honour of its birth. According to Paſſavant, it belongs inconteſtably to Upper Germany. Moreover, the manner in which the figures are coloured—purple-violet and bright green—is very characteriſtic of the ſchools of that part of the North. Neither the general artiſtic ſtyle of the compoſitions, nor the very ſhort proportions of the figures agree with the ſtyle and manner of Van Eyck and his ſcholars, while they are

in perfect accordance with those of the schools of Upper Germany.

Besides the Apocalypse, the block-books known as the 'Ars Memorandi,' 'Salve Regina,' 'Historia Sanctæ Crucis,' 'Der Entkrist,' and 'Liber Regum,' may fairly be considered of German origin.

The second more important block-book is the 'Historia seu Providentia Beatæ Virginis Mariæ ex Cantico Canticorum,' or the Præfiguration of the Blessed Virgin Mary from the Song of Songs. This title, which is inscribed on one of the editions, does not indicate however the true character of the designs, which relate mystically to the love of Christ for His Church. In reference to these Berjeau's facsimile, and Sotheby's 'Typographia,' should be consulted. It is a work of small folio size, consisting of sixteen leaves, printed on one side with the *frotton* in dark brown, or even black ink. Each impressed page contains two subjects, one above the other, the total number of the latter being thirty-two. Three editions are known.

'The style in which the cuts of the History of the Virgin are engraved indicates a more advanced state of art than those in the Apocalypse. The field of each cut is altogether better filled, and the subjects contain more of what an engraver would term "work," and shadowing, which is represented by courses of single lines, is also introduced. The backgrounds are better put in, and throughout the whole book may be observed several indications of a perception of natural beauty, such as the occasional introduction of trees, flowers, and animals.' (Chatto, p. 73.)

In the opinion of Passavant the very elongated forms recall the school which flourished at Haarlem under Dierick Bouts or Steuerbout, and the work is probably of about the year 1464. Sotheby is inclined to place it as far back as 1445, while others have allotted it even to the year 1433.

A third well-known xylograph is the 'Biblia Pauperum,' or 'Biblia Pauperum Prædicatorum,'* and of which five editions are enumerated. It consists of forty leaves in four copies, each leaf being impressed on one side only. One copy has fifty

* See 'Illustrated London News,' for April 1844, also the note at page 128 of vol ii. of Weigel (Bibl. 70).

leaves. The book contains a ſeries of ſubjects from the New Teſtament, *i.e.* the events taking place from the Annunciation to the Paſſion of Chriſt, and from the latter to the Laſt Judgment. The figures are accompanied by references to paſſages of the Old Teſtament, to be taken as types of the ſubjects of the New; and the arrangement of both is ſuch that on a ſingle leaf ſeveral ſubjects may be ſeen often ſeparated from each other by architectural decorations.

'The manner in which the cuts are engraved,' writes Mr. Chatto, 'and the attempt at ſomething like effect in the ſhading and compoſition, induce me to think that this book is not ſo old as either the Apocalypſe or the Hiſtory of the Virgin. That it appeared before 1428, as has been inferred from the date which the Rev. Mr. Horne fancied that he had ſeen on the ancient binding I cannot induce myſelf to believe. It is more likely to have been executed at ſome time between 1440 and 1460; and I am inclined to think that it is the reproduction of a Dutch or Flemiſh, rather than a German artiſt.' (p. 93.)

It is now generally allowed that the *Pays-bas* gave birth to the 'Biblia Pauperum,' as well as to the 'Hiſtoria Virginis.' The former is, in Paſſavant's opinion, moſt probably the oldeſt as well as the fineſt—in the original edition—of all the xylographic productions of the Low Countries, the ſtyle of the drawing recalling that of the ſchool of Van Eyck.

As it is not our purpoſe to dilate upon theie intereſting *incunabula*—an almoſt ſeparate branch of ſtudy in themſelves—we ſhall paſs over the 'Ars Moriendi,'* 'Ars Memorandi,' 'Salve Regina,' 'Exercitium ſuper Pater Noſter,' 'Hiſtoria Sanctæ Crucis,' 'Der Entkriſt,' 'Die Kunſt Cyromantia,' and others, and notice only the 'Spirituale Pomerium' and the 'Speculum Humanæ Salvationis.' In ſtrictneſs the former—the Spirituale Pomerium—cannot be conſidered a true block-book: it is an illuſtrated MS. (in the Royal Library at Bruſſels); but it is ſo capable, in the opinion of ſome authorities, of affording aſſiſtance in the ſtudy of the block-books, and as helping towards the ſolution of their dates, places of production, and connexion with

* Attributed by Ducheſne ainé to the Maſter of 1466. (Voyage d'un Iconophile, 364.)

printed texts, as well as with MSS., that it demands conſideration here.

It is known as the 'Spirituale Pomerium' of Henricus ex Pomerio or of Henri van den Bogaerde, Canon and Prior of the Priory of Groenendael, who died in the year 1469, aged eighty-ſeven. The MS. conſiſts of twenty-four ſmall folio leaves, having at the commencement of each chapter a woodcut with legend, numbered in Roman numerals, paſted on a page in a place reſerved for it. There are twelve cuts, four inches broad and ſomewhat higher, printed off in a dark-coloured, almoſt black, fatty ink, by means of the rubber according to M. Renouvier, and by preſs in the opinion of Reiffenberg. The ſubjects are ſcriptural, and the MS. contains paraphraſes on the former, and on the legends of the cuts; the whole preſenting the eſſential characteriſtics of a Biblia Pauperum. A point of much intereſt lies in the circumſtance that a double ſheet of or the firſt two pages of the Biblia Pauperum *vera*, have been added to the end of the volume, as if there had been the intention to point out an analogy between this block-book and the Spirituale Pomerium—an analogy which has been carried ſo far as to lead Harzen, Paſſavant, and others, to believe that both works had a common origin. The latter writer obſerves, however, that while the hatchings are elongated and oblique in the Pomerium, they are almoſt horizontal in the Biblia Pauperum. Other differences alſo between the ſtyle of the block-books and that of the Pomerium are perceived by Renouvier.

'The drawing is heavier, the figures have larger heads, the ſtrokes of the technic are coarſer and more elongated, and the ſubjects with the exception of the ſeventh, an interior—are not incloſed within a framework as in the Biblia and Speculum. Further, the blocks have been printed off with a darker and thicker ink. Notwithſtanding, however, the relative inferiority thus implied, the characters of the Flemiſh School are not the leſs apparent. (Bibl. 60, p. 79.)

The tree-forms in the cuts of the Pomerium recall to our mind thoſe to be ſeen in ſome of the prints of the Maſter of 1466—orange-trees when in tubs.

Another matter of importance lies in the fact of the date

of the production of the MS. being well known, ſince its exact time is twice indicated in the colophon as M°CCCC°XL^mo. From the character of this colophon (which is written in red ink), and from its having the word *editum* in it, M. Du Mortier concludes that both the MS. and the cuts paſted in it belong to the year 1440, as alſo that the author of the one was likewiſe author of the others. Reiffenberg doubts the correctneſs of this concluſion. One thing is tolerably clear, however, as ſhown by M. Alvin: this is, the engravings were executed for the author of the MS., if not by him, either before or in the year 1440. Recent reſearches have proved that about this period the celebrated painter, Dierick Bouts, often went to make a ſpiritual retreat at the convent of Groenendael. This house was then occupied by members of the Brotherhood of Common Lot, or the 'Frères de la Vie Commune,' whoſe duties were to copy MSS. and aſſiſt in ſpreading religious knowledge and feeling by means of pious books. It would follow almoſt neceſſarily that Bouts would be brought into cloſe relations with the Prior Henri Van der Bogaerde (Pomerius), and would moſt likely give aſſiſtance to the Brothers generally by furniſhing them with deſigns for their xylographic works, as well as to the Prior for his ſpecial treatiſe.

As ſoon as printing from movable metallic type came in uſe the Frères de la Vie Commune at once applied themſelves to the new art, eſtabliſhing preſſes at Bruſſels, Louvain, and other places. The Brothers at Louvain afterwards changed their rules for thoſe of the Order of Saint Auguſtine, continuing to print, however, until Johann Veldener, would appear to have relieved them of their work. All the editions of their printed works are anonymous, differing in this reſpect from thoſe of other printers, who were accuſtomed to add their names, etc. with ſome pomp and flouriſh. It has generally been ſuppoſed that the only printed work in which the Brothers introduced woodcuts is, the 'Legendæ Sanctorum Henrici imperatoris et Kunegundis,' etc. Bruxellis, 1484. 4to. (Bookworm, ii. p. 167.) Streſs has been placed on this circumſtance by Mr. Inglis as tending to ſhow that the Brothers were not likely to have had anything to do with the production of the xylographic books. But as nearly half a century intervened

between the production of the 'Legendæ' and the Spirituale Pomerium, the gradual extinction of xylographic engraving among the Brothers is rather to be inferred. Further, if Berjeau be right, the Legendæ was not the only book printed with illustrations by the Brotherhood in queſtion. (Introduction to Speculum, p. lxix., and Bookworm, vol. iii. p. 111.)

As the works known as xylographs, block-books, books of images, are all anonymous, and in conformity, in other reſpects, to the ideas and habits of ſuch a confraternity as the Brotherhood of Common Lot, and as the reſemblance which the drawing of the Speculum Humanæ Salvationis bears to the work of Bouts is noteworthy, the following concluſions, baſed on the Spirituale Pomerium and reſearches connected with it, may be advanced:—*Firſt*, that ſome ſhort time before 1440 the earlier block-books of Netherlandiſh origin began to be produced. *Secondly*, that they owed their origin in the main to the Brothers of Common Lot. *Thirdly*, that the 'Ars Moriendi,' 'Biblia Pauperum,' 'Speculum Humanæ Salvationis,' 'Hiſtoria Virginis,' 'Exercitium ſuper Pater Noſter,' the 'Figured Alphabet,' with others, are of Netherlands origin. *Fourthly*, that from the Priory of Groenendael proceeded ſome of the moſt noted xylographs, and that D. Bouts rendered conſiderable help towards their compoſition. *Fifthly*, that in the production of two of theſe works, the Pomerium Spirituale and the Exercitium, Henri van der Bogaerde comes before us with much teſtimony that he was the author of their texts, and with ſome evidence that he had to do with the deſigning of their cuts. The concluſions here expreſſed are founded chiefly on the inquiries of M. Erneſt Harzen (Naumann's 'Archives,' 1855), which have much helped to illuſtrate the hiſtory of the Brotherhood of Common Lot founded by I. de Groote in the fourteenth century. But exception to ſome of them would be taken by MM. Alvin and Renouvier. The latter writes,—

'We have ſtated thoſe reaſons which forbid our fixing the date and authorſhip of the "Biblia" and "Speculum;" nor can we ſide with the opinion of M. Harzen relative to the identity of the authors of theſe two works, though we agree with him in tracing an analogy between the Speculum and the works of Veldener. The intervention of the

Frères de la Vie Commune ſuggeſted by M. Harzen does not ſeem to us admiſſible. It was not the monks alone who were artiſts without ſelf-eſteem and notoriety in the Middle Ages. They took ſome part, it is true, in xylography and typography; but this part was ſmall indeed in compariſon to that taken by civic corporations. Veldener was not a "clerc de prieure" at Louvain, but was inſcribed in his quality of a printer and agent of the Univerſity on the regiſter of the latter in 1473.' (Bibl. 60, p. 91.)

M. Goethals is likewiſe a diſſentient, attributing the Spirituale Pomerium, the Exercitium, as well as the Canticum and Speculum to Guillaume Van Apſel, de Breda, Chatreux de la Chapelle de Notre Dame. For further information on this intereſting topic, reference may be made to M. Alvin's memoir in the 'Documents,' Bibl. 19, prem. livr., and to Renouvier, Bibl. 60.

The laſt of theſe *incunabula* to which we ſhall refer is the 'Speculum Humanæ Salvationis,' aſcribed by Hadrian Junius,* and others, to Koſter, the Dutch rival to Gutenberg† as inventor of the art of printing. Into this troubled queſtion of rivalry and authorſhip it is not our duty to enter: ſuffice it to ſay, that the Speculum is of Dutch or Flemiſh origin,—probably the latter. It is a ſmall folio, without date or inſcription, of which four editions have been enumerated. Two editions are in the Latin language, two in the Dutch. Theſe are what may be termed the primitive iſſues, for there are later editions, and ſome printed in Germany. The chief of the latter are two 4to editions by Veldener (A.D. 1483 and later), in which the cut-blocks have been ſawn in half longitudinally, in order to allow of their appearance in 4to. In the Latin primitive editions there are ſixty-three leaves, five of which compoſe an introduction or prolegomena, the remaining fifty-eight leaves having 116 woodcuts and explanatory text. The Dutch editions contain the ſame number of cuts as do the Latin; but as the preface occupies only our leaves, the whole work has one leaf leſs than in the Latin copies. The leaves are impreſſed on one ſide only (anopiſtographic), as in other block-books, each leaf having two ſubjects ſide by ſide, ſurrounded by architectural deſigns of Gothic character. As in

* Or Adriaan Jongh.

† Or Hans Gaensfleiſch Guttemberg von Sulgeloch.

the Biblia Pauperum, there is a ſubject from the Old Teſtament —the type or forecaſt—by the ſide of a ſubject from the New—the fulfilment. The impreſſion has been worked off in light brown, ſepia-coloured ink, as far as the cuts are concerned, the text being much darker. From the ſtyle of the compoſition Paſſavant is of opinion—

'that this Mirror of Salvation could not have been executed before 1460; for not only the beauty of the drawing but the *fineſſe* of the execution on wood indicates the period of the development of the ſchool of Van Eyck, particularly the Louvain branch, when Dirk Steuerbout of Haarlem flouriſhed (1462–1468), and the ſtyle of the compoſitions has much analogy with the manner proper to this artiſt. This opinion is made the more probable by the intention of the drawing when repreſenting the hair which often exhibits very difficult foreſhortening.' (vol. i. p. 118.)

One of the moſt intereſting points connected with the Speculum is, that it holds an intermediate place between the block-books which are wholly executed—*i. e.* both texts and cuts—by the wood-engraver and books printed with movable types; for in three of the editions—

'the cuts are printed by means of friction with a rubber or burniſher, in the manner of the Hiſtory of the Virgin and other block-books, while the text ſet in movable type has been worked off by means of a preſs; and in a fourth edition, in which the cuts are taken in the ſame manner as in the former, twenty pages of the text are printed from wood-blocks by means of friction, while the remainder are printed in the ſame manner as the whole of the text in the three other editions—that is, from movable metal types and by means of a preſs.' (Jackſon and Chatto, p. 96.)

In the particular Latin edition having twenty pages of xylographic text, the ink of the latter is of paler colour than the ink of the reſt of the work printed from movable type, but yet darker than that of the cuts. It would appear therefore that the two impreſſions—the one from the cut blocks, the other from the text blocks—were taken ſeparately.

'As the firſt edition of the Speculum was printed ſubſequent to the diſcovery of the art of printing with movable types, and as it was

probably printed in the Low Countries where the typographic art was firſt introduced about 1472, I can diſcover no reaſon for believing that the work was executed before that period. Santander, who was ſo well acquainted with the progreſs of typography in Belgium and Holland, is of opinion that the Speculum is not of an earlier date than 1480. In 1483 John Veldener printed, at Culemburg, a quarto edition of the Speculum in which the cuts are the ſame as in the earlier folios. In order to adapt the cuts to this ſmaller edition, Veldener had ſawn each block in two through the centre pillar which forms a ſeparation between the two compartments in each of the original engravings.' (op. cit. p. 105.)

There has been much diſcuſſion as to which of the four editions previouſly enumerated ſhould be conſidered as having been iſſued firſt. Moſt of the earlier writers down to the time of Meerman, and afterwards Heinecken, Berjeau, and others, have regarded the Latin verſion having twenty xylographic pages as the firſt iſſued. On the other hand, Ottley, Dibdin, and Chatto oppoſe this view, maintaining this verſion to have been the third edition inſtead of the firſt, which latter is to be ſeen, ſay they, in the Latin verſion not having the xylographic text. Meerman, on the other hand, took one of the Dutch verſions for the Editio Princeps. We incline to the opinions of Heinecken and Berjeau. (See introduction to the facſimile of the Speculum by the latter.)

According to Meyrick and Berjeau the woodcuts of the Speculum are certainly anterior to the middle of the fifteenth century. (Bookworm, ii. p. 75; Ottley, Bibl. 52 p. 314.) That the firſt edition appeared ſome time before 1480 is, we think, very probable.

In reference to the ſtatement that the art of typography was firſt introduced into the Low Countries about 1472, the following extract from the diary of a certain Abbot Jean le Robert, diſcovered at Cambrai in 1772, and which valuable MS. is preſerved in the archives of the town of Lille, ſhould not be paſſed over :—

'*Item* for a Doctrinale *getté en molle*, which I ſent for from Bruges by Marquart, the firſt writer of Valenciennes in Jan. XLV. (*i.e.* 1446) for Jacquet 20 ſols Tournois. Little Alexander got a ſimilar one, which was paid for by the Church. *Item*, I ſent a Doctrinale to Arras to inſtruct Dom Gerard, which was bought at Valenciennes, and was *gettez en molle*, and coſt 24 groots. He returned me the ſaid Doctrinale on all Saints Day,

in the year LI. (*i. e.* 1451), ſaying that it was of no value, and full of miſtakes. He had bought one of paper.' (Heſſels' Van der Linde, p. vi.)

The term *getté en molle* is conſidered by ſome reſpectable authorities to refer to type caſt in metal or in a mould, the expreſſion *jeté en moule* being ſtill in uſe in remote diſtricts of Belgium and France. The Doctrinale here alluded to is believed by the ſupporters of Koſter to have been the production of his followers, while ſome of his opponents maintain that theſe 'Doctrinales' were printed from a wooden form, *i. e.* a form *jeté en moule*, and others argue that the books mentioned were MSS., and that the term *getté en molle* means ſimply bound, as the term *en papier* implies looſe ſheets. According to Mr. Skeen,—

'The aſſertion that *jettez en molle* means, and can only mean printed from caſt types, has no weight, and the phraſe itſelf is valueleſs as an evidence that caſt types were in uſe at the time when Abbé Jean le Robert wrote his Diary.' ('The Haarlem Legend of the Invention of Printing,' by Dr. A. Van der Linde, Heſſels' tranſlation, London, 1871, p. viii.)

'Who does not perceive, while reading the Cambrai document, that in 1451 the term of *getté en molle* is uſed in contradiſtinction to *en papier* —what can *molle* be but a "form," and what is therefore a book *getté en molle* but a book brought together in a form, or in a binding, in contradiſtinction to another *en papier*, *i. e.* in a paper cover? (Dr. Van Meurs, quoted in Van der Linde, p. ix.)

The reviewer of Dr. Van der Linde's work in the 'Athenæum' obſerves, in reference to the term in diſpute, 'The expreſſion, we muſt allow, is exceedingly puzzling, but we cannot poſſibly believe that it refers to printing with movable types.' (Athenæum, n. 2315, 1872. Appendix D.)

According to Van der Linde, it is impoſſible to determine the age of the engravings of the Speculum within ten or twenty years. The book may be hiſtorically placed in the ſecond half of the fifteenth century, and far on in the third quarter of it. (op. cit. p. 28.)

The Speculum Humanæ Salvationis may be ſaid to connect the xylographs or block-books with the firſt work entirely printed from movable metallic type, illuſtrated with woodcuts containing figures. This work is the 'Book of Fables,' or 'Liber Simili-

tudinis' of Albrecht Pfiſter, of Bamberg, produced in the year 1461.

Block-books having both text and figures continued to be executed for ſome years after the perfectioning of typography. Perhaps the laſt of ſuch xylography produced was an Italian block-book—*Opera noua contemplatiua*, | *Opera di Giouãniandrea Vauaſſore dittoVadagninoſtampata nouamẽte* | *nellainclita* | *Vinegia* | *Laus Deo.* This Venetian production could not have appeared (as ſhown by Cicognara) before 1510 or 1512, and in the opinion of a fair authority (Mr. Ellis) may not have ſeen the light until after the year 1520. It is entirely xylographic, being compoſed of 120 blocks occupying 60 pages. Three additional leaves are added for the title and ending. Two editions or verſions have been recorded. It is very ſcarce, and is the only Italian block-book known. (Le Bibliophile illuſtrè, vol. i. p. 185; Berjeau's Cat. illuſtr. des livres Xylographiques, p. 43; Humphreys' Bibl. 36, p. 43, pl. 7.)

Before leaving the block-books we may notice ſhortly the theory of the late Mr. Holt, whoſe oppoſition to the uſually received views on theſe objects was as marked as that he evinced towards the Saint Chriſtopher.

'I utterly deny,' wrote Mr. Holt in Notes and Queries for 1868, 'the real exiſtence of either printed playing-cards or block-books with or without text, images of Saints or Donatuſes prior to the invention of printing with movable types, and I ſubmit that ſo far from their having induced that invention they were all without any exception the direct and immediate conſequences which reſulted from it.' (p. 314.) Although, therefore, my obſervations will in general apply to the whole ſeries and range of block-books, my remarks will for the reaſon I have ſtated, to ſome extent, be eſpecially directed to the Biblia Pauperum, which I may in all fairneſs ſtate I ſhall venture to inſiſt, was executed by the ſame artiſt as produced the Canticum and the Speculum, and that ſuch artiſt was Albrecht Dürer and none other (p. 362), ... whilſt his father's apprentice, he being, as I will concluſively ſhow, the moſt accompliſhed *formſchneider* then in exiſtence . . . to avoid the expenſe of uſing metal type was his firſt object, and he accompliſhed it by engraving on wood both text and illuſtration.' (p. 388.)

Mr. Berjeau and Mr. Humphreys replied to Mr. Holt, the former remarking *inter alia*—

'To ſaddle upon this poor Albert Dürer the drawings of the Biblia Pauperum, which are ſcarcely worthy of the pencil of a glaſs-ſtainer of the twelfth or thirteenth century, is too bad. To think that the artiſt who drew the Canticum Canticorum in the pureſt ſtyle of the Van Eycks was likewiſe Albert Dürer, is to ſhow an ignorance of medieval art perfectly aſtounding.' (Bookworm, Nov. 1868, No. 35.)

Mr. Humphreys, in a letter to the 'Times' for Auguſt 21, 1868, wrote as follows—

'I paſſed a portion of laſt autumn at Munich, where I undertook a careful examination of the block-books contained in the Royal Library—one of the richeſt collections known. No. 24 of that collection was a "Biblia Pauperum," the blocks of which are pretty cloſely copied from the original Dutch edition, though ſomewhat enriched in the ſtyle of ornamentation and other details. It is printed on both ſides of the paper in printer's ink, and bears the date 1470 with the printer's mark. There is alſo another edition from the ſame block (No. 23) printed in diſtemper for colouring, and which bears the ſame mark and date. A third Biblia Pauperum of the ſame collection printed in printer's ink from entirely different blocks and of very inferior execution, bears the date 1471. Here, then, are at once no leſs than three of the lateſt ſpecimens of the Biblia Pauperum, all printed long before 1485. There is alſo an edition bearing the name of its printer or engraver, Hans Sporer, of Nürnberg, date 1475. He is a well-known man, and in his laſt work gives, in addition to his name, his addreſs behind the church of Saint Martin. Thoſe block-books, which are printed in printer's ink on both ſides of the paper [opiſtographic], were evidently produced at a period long poſterior to that during which the block-books were printed in diſtemper, and on one ſide of the paper only; theſe peculiarities and their ſtyle of art placing them, in the opinion of moſt bibliographers, full fifty years before the lateſt of the dates juſt referred to.'

Mr. Holt, in reclamation to all this, pledged himſelf 'to ſtate the grounds upon which I claim the production of the Biblia, the Speculum, and the Canticum, as the work of Albrecht Dürer.' What theſe grounds were we know not, but are told by Mr. Planché, in his 'Recollections,' etc., that Mr. Holt had proſecuted reſearches at Nürnberg, the reſult of which he was on the point of committing to the hands of Mr. Murray when his death unfortunately occurred.

In the Library at Althorp is a copy of the Biblia Pauperum having the date 1467 on the hogſkin binding.

Sufficient has been ſtated to illuſtrate the advancement of wood-engraving from the production of flying ſheets of ſingle figures of our Lord and Saints with merely names or 'Ora pro nobis' below them, through combined ſets of leaves, impreſſed on one ſide only, with numerous figures and explanatory inſcriptions, all cut on the ſame block, up to the combination of wood-engraving, with the fully developed art of the printer.

From the beginning of the firſt half of the fifteenth century we have arrived at the middle of the ſecond half, at which time there are frequent indications of the period and locality of the production of prints, either from the actual dates being given or from the arms of perſons and of places being engraved on them. This knowledge is confirmed by the references to particular wood-engravers or *formſchneidern*, made in the regiſters of thoſe cities —ſuch as Ulm, Augſburg, Nürnberg,—in which the art firſt flouriſhed. For an account of ſome of theſe cuts and the names regiſtered, reference may be made to Paſſ. vol. i. p. 37, *et ſeq.* The period thus paſſed through was, as it were, the cradle of the art, and the ſtudent and collector of ancient prints muſt be of cool temperament if he fail to experience a large amount of intereſt as regards its hiſtory and a continuous deſire to add to his collection ſome precious relic of its time. Several of its remains bequeathed to us are priceleſs and unique, not to be poſſeſſed by others than their preſent owners, and unprocurable by love or money. Such gems as the Saint Chriſtopher, the Angelic Salutation, the Saint Brigita, of the Althorp Library; the Saint Sebaſtian of the Imperial Library at Vienna; the much-canvaſſed Bruſſels Print; the Immaculate Virgin of the Cabinet at Berlin; etc., have all become cloiſtered, never to break their vows until the Governments which own them and the lordly houſes which protect them ſhall prize them no more. As this is not likely ſoon to happen, and as hopes of *repliche* being found are only of the fainteſt character, there is not any conſolation left to the votary of our purſuit except ſuch as he may procure from the beſt fac-ſimiles. Other examples, though often unique and always coſtly—ſuch as the ſpecimens which adorned the Weigel Collec-

tion at Leipzig—may be occaſionally obtained, it is true, when brought to the hammer or through private ſources. But ſuch opportunities muſt become leſs and leſs frequent, and the prices will riſe.

It is the ſame as reſpects the block-books and ſimilar xylographs; there are thoſe which are unique, and preſerved in public and royal collections; ſuch are unobtainable. There are others, and theſe often moſt noteworthy, which are to be bought at rare intervals—but at what price? At the Crivenna ſale a copy of the Apocalypſe was ſold for 510 florins, and the Duke of Devonſhire, in 1815, paid 201*l.* for a copy of the Biblia Pauperum; and both theſe works, when they have ſince appeared for competition, have realiſed ſtill higher prices. At the Weigel ſale (May 1872) the Britiſh Muſeum paid above 1000*l.* (7150 thalers) for a unique and complete copy of the firſt edition of the Ars Moriendi, and nearly 500*l.* (3310 thalers) for a firſt edition of the Apocalypſe. A Biblia Pauperum, coloured, and in fine condition, brought not far ſhort of 400*l.* (2363 thalers). At the Yemeniz ſale in 1867 a copy of the Apocalypſe ſold for 200*l.*, and one of the Ars Moriendi for 382*l.* The Editio Princeps of the latter work belonging to the Corſer Library realiſed 415*l.* about a year afterwards. At the ſale of the late Sir W. Tite's collection (1874) a copy of the Apocalypſe was valued at 285*l.* The Speculum of the Spencer collection—a firſt edition, with two imperfect leaves—coſt 300*l.* Now, it might be worth double this amount, ſince 700*l.*, and even 1000*l.*, have been paid for fine examples of this book. Theſe prices may ſtartle the novice, but the young bibliophiliſt will hear of them with great compoſure. What, he will ſay, is your Ars Moriendi to the Roxburghe 'Decameron?'—that ſmall folio in faded yellow maroon binding, of black letter, printed by Chriſtopher Valdarfer at Venice in 1471, and purchaſed by the Marquis of Blandford, at the ſale of the Library of the Duke of Roxburghe in 1812, for 2260*l.* True it is that when the Roxburghe 'Decameron' was reſold in 1819, it realiſed only 918*l.* 15*s.*, ſhowing that its previous price was artificial, while the firſt edition of the Ars Moriendi brought—as we have ſtated—in 1872, above 1000*l.*; and there is not any reaſon to think that, if it were reſold, it would bring leſs than half its value,

as in the caſe of the Decameron. But then there is the vellum copy of the Mazarin Bible* which was knocked down to Mr. Ellis at the ſale of the Perkins' Library, in 1873, for not leſs than 3400*l.*, while another copy, but on paper, was bought by Mr. Quaritch on the ſame occaſion for 2690*l.* However, let not the novice be quite diſheartened, for we can aſſure him that, at the Yemeniz ſale, a copy of the 'Speculum'—we cannot ay in what condition—was to be had for 78*l.* Even this he may think ſomewhat beyond his mark. If ſo, he muſt do as we have done, be content with facſimiles and reduced copies. Some ſuch records as theſe of the *incunabula*, which have been reviewed, ſhould commence every ſyſtematic collection. Becauſe the ſtudent cannot grace his cabinet with a Saint Chriſtopher or a block-book, there is not any reaſon why he ſhould not poſſeſs ſome memorials of them, and therefore we ſay let him procure them as ſoon as he can. The beſt Saint Chriſtopher he can obtain is the facſimile, by Ottley, from his 'Hiſtory of Engraving,' and which may be met with occaſionally as a looſe piece for a few ſhillings. We have ſo purchaſed it twice over; once in an odd lot, bought at an auction, and again—not very long ſince, we eſpied it in a ſhop-window, and ſoon made it our own, at the coſt of one ſhilling and ſixpence. A facſimile of the Bruſſels Print ſhould likewiſe be ſought for. We know of three copies, viz. thoſe given by Reiffenberg, Ruelens, and Luthereau. They differ ſomewhat in coarſeneſs of outline, colour, and diſtinctneſs of parts; which copy is the more correct we cannot ſay, but probably that of M. Ruelens is the moſt eaſily procurable. It may be found in the Documents Iconographiques, liv. 3, no. 19 of our Bibliography. A reduced illuſtration may be met with in the 'Athenæum,' *antea*, p. 168, and one yet ſmaller in M. Garnier's work (Bibl. 88).

With the Memoir of M. Ruelens, may be obtained alſo a facſimile of La Vierge Immaculée of Berlin, and M. Berjeau has

* We may recall to mind that this edition of the 'Biblia Sacra Latina' was the firſt complete book executed with metal type by Gutenberg and Fuſt, *circa* 1450–55. It is generally known as the 'Mazarin Bible,' from the diſcovery of the firſt recogniſed copy having been made in the library of Cardinal Mazarin, placed in the college founded at Paris by himſelf. (See Bibliotheca Spenceriana, vol. i. p. 3; Dibdin's Bibliographical Tour, vol. ii. pp. 253, 364.) Ottley was of opinion that the Mazarin Bible was printed after the Bible of 1462, the firſt Bible with a printed date. (Bibl. 52, p. 149.)

engraved a copy of the Crucifixion of the Library of the Arſenal at Paris, a print ſuppoſed by Delaborde to be of as early a date as that of the Saint Chriſtopher. With reſpect to block-books, we may refer to the facſimiles of the Biblia Pauperum, Speculum, and Canticum Canticorum, produced by M. Berjeau as the next better things to the originals. Reference to Sotheby's 'Principia Typographica' may be advantageouſly made, as likewiſe to that admirable work—the Hiſtory of Wood Engraving by Jackſon and Chatto. In the latter may be found reduced copies of all our old friends, the Saint Chriſtopher, Saint Brigita, the Annunciation, etc., numerous examples of cuts from block-books, and of miſcellaneous things to which reference has not been made here. The volume in queſtion may be conſidered a mine of valuable information and illuſtration of the hiſtory of wood-engraving included in the period from the date of the Saint Chriſtopher to the end of the fifteenth century. Should other ſources of information be deſired, the writings of Heinecken may be conſulted, particularly his Idée Générale, Bibl. 30. To this writer credit is due for having firſt brought before us a hiſtory of thoſe intereſting xylographs, the Books of Images. Should the collector wiſh for a leaf or two only of facſimiles of the Biblia Pauperum or Speculum to follow the copies of the Saint Chriſtopher and the Bruſſels Print, ſuppoſed to be now in his cabinet, it may be uſeful for him to know that M. Berjeau has reproduced ſingle leaves as if for ſuch purpoſe. Such ſpecimens, along with many other memoranda of *incunabula* out of the ordinary reach of the iconophiliſt, may likewiſe be found in the 'Bookworm.'

It may not be out of place here to draw attention to the ſeveral examples of xylographic works contained in that great ſtorehouſe of literary valuables, the Britiſh Muſeum, reminding the reader at the ſame time that the collections of Munich and Wolfenbuttel are famous for their riches in block-books.

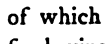
The following is extracted from the Guide to the 'Printed Books exhibited to the Public,' in the King's Library of our National Collection, as ſhowing what fine ſamples are open to the inſpection of the curious inveſtigator. There are in the Print Room ſome modern impreſſions alſo from two old blocks of the Apocalypſe, in the poſſeſſion of Earl Spencer.

Case I.—Block-Books.

1. Biblia Pauperum, or Bible of the Poor, once a popular manual of devotion, and ſuppoſed to be the earlieſt of the 'Block-books;' *i. e.* books printed from carved blocks of wood on one ſide of the leaf only, and executed in Holland, Flanders, and Germany during the firſt three quarters of the fifteenth century. The cuts are coloured by hand. Conſidered by Heinecken to be the firſt edition. See his *Idée Générale*, &c., p. 292. Purchaſed in 1848.

2. Biblia Pauperum.—Block-book; the ſecond edition, according to Heinecken, *Idée Générale*, p. 307. From the library of King George III.

3. Biblia Pauperum.—Block-book. Bequeathed by the Right Hon. Thomas Grenville.

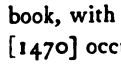
4. Biblia Pauperum.—Block-book. A German edition, the laſt leaf of which bears the date  [1475]. This edition is remarkable for having a ſignature in the centre of the fold between each two leaves. Purchaſed in 1842.

5. The Apocalypſe of St. John.—Block-book; the fifth edition, according to Heinecken. From the library of King George III.

6. The Apocalypſe of St. John.—Block-book, with the cuts coloured. From the library of King George III.

7. The Book of Canticles,—Block-book. Some copies of this edition have a Dutch inſcription at the head of the firſt leaf. This copy has the inſcription. See Ottley's *Hiſtory of Engraving*, vol. i. p. 139. Purchaſed in 1838.

8. The Book of Canticles.—Block-book, with the cuts coloured by hand, and without any inſcription. See Heinecken, *Idée Générale*, &c., p. 374. Bequeathed by the Rev. C. M. Cracherode.

9. Defenſorium inviolatæ Virginitatis beatæ Mariæ Virginis.—Block-book, with the cuts coloured, ſuppoſed to be unique. The date  [1470] occurs on p. 1. Purchaſed in 1849.

10. Defenſorium inviolatæ Virginitatis beatæ Mariæ Virginis.—Block-book. Deſcribed by Jacobs and Ukert, *Beiträge zur ält. Litt.* p. 98, et ſeqq. Purchaſed in 1854.

Case II.—Block-Books.

1. Ars Memorandi; or, a Memoria Technica for learning by heart the four Goſpels.—Block-book; the ſecond edition, according to Heinecken, *Idée Générale*, &c., p. 396. Purchaſed in 1854.

2. Speculum Humanæ Salvationis.—Block-book. Grenv. Catal., Part 1, vol. ii. p. 678. Bequeathed by the Right Hon. Thomas Grenville.

3. Ars Moriendi.—Block-book; the ſecond edition, according to Heinecken, *Idée Générale*, p. 406. Purchaſed in 1845.

4. Ars Moriendi.—Block-book. Purchaſed in 1846.

5. Turris Sapiencie.—A ſingle page, printed from a block. Purchaſed in 1849.

6. Temptationes Demonis.—A ſingle page printed from a block, ſhowing the ſeven deadly ſins and the minor ſins which ſpring from them, with the texts of Scripture applicable to each. Deſcribed in *North Britiſh Review* for Nov. 1846, p. 153. Purchaſed in 1842.

7. Mirabilia Romæ.—in German. Block-book, unknown to Heinecken, printed about 1480. Deſcribed in *Ædes Althorp.* ii. 188. Purchaſed in 1857.

8. A German Almanack, by Magiſter Johann von Kunſperck, *i. e.* Johann Müller, called Regiomontanus.—Block-book, produced at the preſs of the celebrated Aſtronomer Regiomontanus, at Nuremberg, about 1474. Suppoſed to be the earlieſt printed almanack. Deſcribed in Panzer's *Annalen*, i. p. 76. Purchaſed in 1855.

9. A German Almanack.—Block-book, printed at Mentz about 1490. Purchaſed in 1835.

10. A German Almanack.—Block-book, printed at Leipzig, by Cunradt Kacheloven, about 1490. Purchaſed in 1853.

11. Opera nova contemplativa. Figure del Teſtamento Vecchio.—The laſt Block-Book; printed at Venice about 1510, by Giovanni Andrea Vavaſſore. Purchaſed in 1848.

12. Impreſſion from a block, repreſenting Chriſt, guarded by Soldiers, before Herod.—Suppoſed date not later than the middle of the 15th century. Found paſted inſide the cover of a copy of the Vitæ Patrum, attributed to St. Jerome. Purchaſed in 1852.

13. An impreſſion from a block, repreſenting the Virgin Mary and Infant Jeſus between St. Joachim and St. Anne—This and the following wood-print (the 'Seven Ages') are paſted on the inſide of what were the covers of N. de Lyra's Moralia ſuper Bibliam. Purchaſed in 1846.

14. Impreſſion from a block, repreſenting the Seven Ages of Man, with the Wheel of Fortune in the centre.—Date about 1460. Deſcribed in the *Archæologia*, vol. xxxv., 1853. Purchaſed in 1846.

15. Planetenbuch.—Block-book repreſenting the planets Saturn, Jupiter, the Sun, Venus, and the Moon, and their influences on human

life, with German metrical deſcriptions. Printed about 1470. Purchaſed in 1860.

Though trammelled at his outſet, the young collector muſt not deſpond, for it may happen that on ſome fortunate day he may come acroſs a few inches, of coarſe, not very clean paper, marked with ſome ſtrange-looking, if not, groteſque figures, repreſenting it may be Chriſt ſeized in Gethſemane, or Bearing the Croſs. The forms will be in outline only, and of one thickneſs, the drapery rounded perhaps or more likely angular in its folds. The outline will look as if it had been obtained by rubbing ink—pale, dark, or even black through the ſlits of a ſtencil plate rather than from an engraved block. Shadows will be wanting, the perſpective odd, and the whole may be coloured with green, red, brown, and purple water or body paint. Yet the ſtory cannot be miſtaken, nor can the expreſſion and earneſtneſs of the actors in it be miſſed. Such a piece is now before us, and ſtrange as is the whole compoſition, yet in the chief figure there are both dignity and grace. Should ſuch a cut look rather mouldy or dirty, never mind, let it be bought at once, the mould and the dirt are but as the *patina* on an ancient bronze. Such a *morceau* as this the collector may regiſter in his catalogue, 'Anonymous of the third quarter of the fifteenth century.' It and its contemporaries have become too rare to be ſuffered to eſcape when they come within graſp. Do not regard the coſt, pay it and forego ſome other *deſideratum*. Fine Rembrandts, choice Albert Dürers, rare Schongauers, and coſtly Marc Antonios, may be more readily obtained if one chooſes to pay their price. But not ſo theſe rough-looking *incunabula*, they rarely occur for ſale, pay what you like, though when they do occur they may be obtained for leſs than ſuch examples as have been juſt named. It is probable, too, that they will diſappear almoſt entirely from the market, now the diſperſion of the Weigel Collection has taken place. In it moſt of the floating examples had gradually become amaſſed, now they have been diſperſed, many taking up their permanent abodes in public cabinets. Some no doubt have gone into private hands, and they may again preſent themſelves at long intervals. We believe that a few ſuch early woodcuts may yet be purchaſed in Germany, varying in price,

from 2*l.* 10*s.* to 30 guineas, but they are very few, we believe; and could we have afforded it they ſhould be fewer, yet we ought to be grateful, ſince our cabinet is not deſtitute of ſome examples from the famous Leipzig collection.

Such pieces as have been referred to, may be conſidered as carrying the ſtudent forward to the time of which early wood-engravings either ſingly or as contained in books, may be comparatively eaſily procurable, if their price be not an object. This time ſtill includes, however, ten years of the fifteenth century, for the period of eaſily procurable prints may be dated from 1490, the year about when the 'Schatzbehalter' (1491), the 'Hortus Sanitatis' (1491), and Nürnberg 'Chronicle' (1493) appeared, works abundantly illuſtrated by the wood-engraver, and from imperfect copies of which the engravings are not unfrequently cut to find their way to the portfolio of the print-dealer. It is true that from 1470 the practice of introducing woodcuts into printed books became pretty general throughout Germany, while in the Engliſh language Caxton's **Game and Play of the Chesse,*** printed about 1476, was the firſt work containing illuſtrations either from wood or from metal in relief. In 1482 Ptolemy's 'Coſmography' was printed at Ulm, with maps engraved on wood; while in 1486 the Latin edition of Breydenbach's 'Travels' was printed at Mainz, containing a beautifully-engraved frontiſpiece in which croſs-hatching was introduced for the firſt time. (Chatto, Bibl. 38, p. 207.) But theſe, and like illuſtrated books of the period, are rare and expenſive treaſures,† coming oftener within the range of the bibliophiliſt than within that of the print collector. We fear, therefore, that the latter muſt remain content with ſome cuts from one or other of the three works previouſly mentioned.

It may be obſerved that a certain diſtinction ſhould be always kept between the earlier xylographic works before referred to and the woodcut illuſtrations of the firſt books printed from movable metallic type. The Books of Images were works of art in the ſenſe that they were executed by artiſtic draughtſmen, eſſaying a new procedure which was to find a rival in copperplate engraving;

* Second edition, *antea*, p. 78.

† Caxton's 'Mirrour of the Worlde,' formerly in the poſſeſſion of Mr. Hurt, at the ſale of whoſe collection it was ſold for 97*l.*, realiſed at the diſpoſal of Sir W. Tite's library in 1874, 455*l.*

while the cuts introduced into the printed books were nothing further than the coarſe efforts, probably of mere cutters of wood-blocks, card-markers, or printers' workmen, to whom the maſter printers themſelves intruſted ſuch work. As M. Didot obſerves:—

'It may be ſaid without much exaggeration that the greater number of the figures which *decorate* the books of the early printers, are ſo badly drawn that they reſemble quite as much apes as human forms. This ſtatement may be at once confirmed by inſpection of the firſt typographic work of Pfiſter—the Fables of Boner—in which on the firſt cut are to be ſeen repreſented children ſcarcely diſtinguiſhable from monkeys, except by the coſtume. In the works printed by Bämler and Antoine de Sorg, the figures are juſt as coarſely executed.' (Bibl. 18, col. 14.)

We have been alluding to the illuſtrated books of the German ſchool only; ſome of the Italian works are different, in this reſpect, as are alſo ſome one or two German engravings, ſuch, *e. g.*, as the title-page to Breydenbach's 'Travels.'

As a rule all woodcuts appearing in books printed before 1486 conſiſt of little more than outline with the ſhadows and folds of the draperies indicated by a ſeries of ſhort parallel lines, without the introduction of any lines croſſing each other, forming what is technically termed 'croſs-hatching,' and they are often inferior both in deſign and execution to the beſt of the block-books. It is in Breydenbach's 'Travels' (1486), where croſs-hatching firſt occurs, that the drawing and compoſition of a practiſed artiſt firſt appear. The 'Cité de Dieu' (*i. e.*, St. Auguſtin's 'De Civitate Dei'), printed by Jean Dupré and R. Gerard at Abbeville in 1486, contains ſome good examples of early wood-engraving, and certainly does credit to the early preſs of that city. A facſimile page from a copy of the work in the Britiſh Muſeum may be ſeen in Mr. Humphreys' treatiſe. (Bibl. 36, plate 48.)

Book-plates, except cuts from very early works, or under ſome exceptional conditions, may be diſcarded by the collector. But he ſhould have a few from the Nürnberg Chronicle for more reaſons than one. In the firſt place, it is poſitively known who were the deſigners—if not, the actual engravers—of the illuſtrations. In the ſecond place, of the 'mathematical men' ſkilled in the art

of painting, who ſuperintended the work, one—(Wolgemut, or Wohlgemuth)—was the maſter of Albert Dürer. In the third place, 'the peculiarity of the cuts in the Nuremberg Chronicle is that they generally contain more of what engravers term "colour," than any which had previouſly appeared, as well as croſs-hatching.' (Chatto.) There has been evidently much intention on the part of the artiſt to produce *effect* by ſtrongly marked ſhadows cut in ſtout contiguous lines. The book is a folio,* compiled by Hartmann Schedel, a phyſician of Nürnberg, treating—we may ſay—*de omnibus rebus et quibuſdam aliis*, illuſtrated with views of towns, figures, and buſts of eminent perſons, the number of cuts being about two thouſand, executed under the ſuperviſion of Michael Wolgemut and Wilhelm Pleydenwurff, and printed by Anthony Koberger in 1493 at Nürnberg. We certainly muſt agree with Chatto as to many of the cuts of the Nürnberg Chronicle being rubbiſh, and with Didot that the book is rather '*un livre d'imagerie que d'art.*' Some of the prophets, as Joel, Oſea, Iſaiah, are abſurdly ludicrous, the firſt doing duty afterwards as Sorobabel. Many of the illuſtrations have indeed much the appearance of being manufactured cuts, furniſhed by contract at ſo much per hundred, as though quantity and not quality had been the chief object of the publiſher.

Nevertheleſs it muſt be admitted that there are ſome large effective ſubjects in which both figures and drapery are much ſuperior to thoſe of the general maſs of the engravings, and fairly

* The Chronicon Norimbergense, or the buchs der Croniken und geschichtens mit figure und pildnissen, etc., was iſſued originally under two forms—firſt, as a Latin verſion; ſecondly, as a German one, a few months after the appearance of the firſt. In the German verſion ſome ſlight variations from the Latin are to be found. We believe that the German verſion is ſcarcer than the Latin, though uſually ſelling for ſomewhat leſs than the latter; but both are now becoming ſcarce books, their prices ranging from 15*l.* to 30*l.* Should the German iſſue be deſired, care ſhould be taken that the copy contains the additional leaves with chart at the end, extending from folio cclxiii. to f. cclxxxvj., and having in the colophon on the verſo of the chart, Volbracht am̄. xxtij. tag des monats Decembris Nach der gepurt Cristi unsers haylands ℳ.cccc.xctii. iar. Some copies end at folio cclxii., in the colophon on the verſo of which may be read,—ℳ.cccc.xctii. iar am fünfsten tag des monats Octobris. Altithrono sint perpetue laudes. ag. alt.

Hearne, in the preface to 'Robert of Glouceſter,' remarks:—'For my part, the oftener I conſult this chronicle, the more I wonder at the things in it; and I cannot but eſteem the book as extremely pleaſant, uſeful, and curious by reaſon of theſe very odd cuts.'

entitle the deſigners and engravers to commendation. The fine title cut to 'Ipſe dixit et fiant ſunt, mandavit et creata ſunt,' the illuſtration of 'Data eſt mihi poteſtas in cœlo et in terra' (ci. verſo), the repreſentation of the Electors, Knights, and others of the Holy Roman Empire (clxxxiv.), with the rich figure of the ſeated Kaiſer in the centre of the upper row of figures; the 'Dancing Deaths' (cclxi.); the upper figures in the 'Laſt Judgment' (cclxii.), and the enthroned forms of Æneas, Pius, and Frederick the 3rd Roman Emperor (cclxix.), redeem to a conſiderable extent the more trade-like illuſtrations in this remarkable volume. In the figure and action of the angel in the 'Expulſion from Paradiſe' (vii.), and in that of God the Father in the 'Bleſſing the Seventh Day and the Separation of the Heavenly from the Elementary Orbits' (v. *verſo*), we think that we can trace the prototypes of certain figures in Dürer's Apocalypſe. The repreſentation of Nürnberg itſelf is ſo natural that we fancy as we look at it that we can make out the houſe of Albert Dürer. Evidently more pains have been taken to inſure correctneſs with this cut than with any other; the two churches, St. Lorenz and St. Sebald, are named, and the wooden bridge over the moat appears to us juſt like that which we croſſed but the other day (1871). On the peculiarities and merits of the Nürnberg Chronicle, Dr. Dibdin's analyſis in the Bibliotheca Spenceriana may be conſulted with advantage, as alſo Thauſing's 'Dürer Geſchichte,' pp. 50–53.

The large cut of the Glorification of the Son in the 'Schatzbehalter' (Koberger, 1491), is a fine ſpecimen of Wohlgemuth's power as a deſigner and wood-engraver, and of which a facſimile is given by Weigel (Bibl. 71).

From the period of Koberger's publications, croſs-hatching as a means of repreſenting ſhade and of indicating local colour, may generally be obſerved in old German woodcuts, though in Italy the old method of engraving without croſs-hatchings, and chiefly in outline, continued to prevail for thirty years after.

CHAPTER VII.

THE NORTHERN SCHOOLS OF WOOD-ENGRAVING FROM ALBERT DÜRER TO THE SEVENTEENTH CENTURY.

DIVISION I.—WOOD-ENGRAVING.

ζ.—Albrecht Dürer and his ſchool; the Maximilian Circle.
ϛ—Burgkmair, Schäufelin, Springinklee.
Broſamer, the Cranachs, Beham.
Baldung, Altdorfer.
Holbein, Lukas van Leyden.
Virgil Solis, J. Amman, Stimmer.
Van Sichem, Jegher.
ϐ—Early French Books, the 'Books of Hours' of Pigouchet, Voſtre, Verard, and others.
Bernard Solomon.
ι.—Early 'Moral Play,' Caxton's Illuſtrated Works, Cranmer's Catechiſm, Coverdale's Bible.

AS the ſixteenth century approached a new era dawned on the art of wood-engraving. A great genius aroſe to influence it, and who was remarkable not only as a deſigner on wood, but as painter, copper-plate engraver, and carver. He was engineer alſo, and not unknown as a writer.

'In the valley of the Pegnitz, where, acroſs broad meadow lands,
Riſe the blue Franconian mountains, Nuremberg the ancient ſtands.
* * * * *
There, when Art was ſtill Religion, with a ſimple, reverent heart
Lived and laboured Albrecht Dürer, the Evangeliſt of Art.'

He is the firſt maſter whoſe name we have to mention ſyſ-

tematically, and of his works the collector ſhould procure all of good ſtate and condition that his means will permit.

ALBRECHT DÜRER. Born, Nürnberg, 1471; died, Nürnberg, 1528.

(Bartſch, vol. vii. p. 5, Heller, Bibl. 32.)

This great and much-admired maſter will, in the courſe of the following pages, come before us as wood-engraver (or deſigner on wood), nielliſt, worker with the burin, dry-point, and etching-needle. Connected with engraving, either on wood or metal, Dürer ſtands forth as one of its brighteſt ornaments: in fact, wood-engraving may be ſaid to have had a new birth in the old city of Franconia. From the appearance of the 'Apocalypſe,' in 1498, the whole artiſtic characters of this department of art underwent a change, produced, as it were, by the magic wand of Michael Wohlgemuth's apprentice. From the ſtruggling efforts of archaic quaintneſs it freed itſelf at once, exhibiting a ſpirit of ſublimity and grace clothed in extraordinary technical excellence, not ſurpaſſed in ſome reſpects—conſidering its intention—by the efforts of more recent times. This holds good, not only as reſpects wood-engraving, but alſo, to a great extent, as regards engraving on copper-plate in the ſchools of the North. In the latter branch, it is true, the technical excellencies of the Maſter of 1466, and of Martin Schongauer, are far ſuperior relatively when compared with the beſt examples of wood-engraving which we could procure of the ſame epoch. Neverthelеſs, from the fineſt of the works of the maſters juſt named, the riſe is indeed great to the Adam and Eve, the Knight and Death, the Saint Euſtachius, and the Saint Jerome of Albert Dürer.

The name of Dürer holds the ſame poſition in the Northern ſchools as that of Leonardo da Vinci does in the ſchools of the South. Whether regard be had to the deſign or to the technical ſkill of Dürer, he is not leſs a marvel—ſpringing up at once, as if by virtue of ſome ſupernal power, in order to impart a new ſpirit and purpoſe to the time. In general inventiveneſs, in myſtic

and weird-like combinations, in a kind of poetic realism and natural truthfulneſs, this

'Moſt ſuper-ſenſuous of the ſons of art'

ranks ſecond to none. But when we bear in mind that, beſides theſe powers of a great deſigner, he was ſo perfect a maſter in the uſe of the graver that his beſt cuts and fineſt plates could not be ſurpaſſed as regards their technic in our own day, we can hardly overrate the extent of his abilities. Our admiration increaſes, too, when we become acquainted with the every-day life of the artiſt. His ſimpleneſs of heart, and excellence of character, demand from us a reſpect due to the man altogether apart from his works.

As we ponder over Dürer we diſcover that beneath the outer garments of ſimplicity and daily toil lay the poetic and myſtic fervour of a Hebrew prophet. To employ the words of Mr. Hamerton, Dürer—

'was one of the moſt grave artiſts who ever lived.'—'There is a quality in all Dürer's work which gives it inexhauſtible intereſt; it always makes us feel that we have not yet got to the bottom of it, that there are meanings in it deeper than any we have yet read, and that cloſer and more intelligent ſtudy will be rewarded by farther knowledge and fuller enjoyment. His intenſe ſerioufneſs, his powerful and ſomewhat morbid imagination, gave him a tendency to philoſophical and poetical ſuggeſtion ſomewhat beyond the range of graphic art. It is eaſy to propoſe ſolutions of Dürer's enigmas, but what he really intended in ſome of his moſt elaborate plates will perhaps remain for ever a myſtery. Who knows what was in Dürer's mind when he engraved the "Great Horſe?" Certainly his purpoſe was not ſimply the deſigning of a muſcular quadruped.' (p. 72.)

Yet there have been, and no doubt ſtill are, thoſe who, neither in Dürer nor in the whole of the German and Flemiſh ſchools, perceive anything beyond a purely technical ability. Liſten, *e.g.*, to Cumberland, who, in a profeſſed treatiſe (Bibl. 14) on ancient prints, thus expreſſes himſelf:—

'In the Early German ſchools we find little elſe but the mechanical part of the art, without the ſoul or ſpirit of ideality; whereas, in the firſt efforts of Italy, there are feeling, grace, ſentiment, and nature. . . Neither

can the fact be denied, that even in the beſt of the laborious Germans, Albert Dürer, we find only a learned pedant, and ſhall in vain ſeek for grace, expreſſion, ſentiment, or poetic compoſition. When he attempted the ſublime, as in his Melancolia and armed Warrior, he was only lugubrious; when the beautiful, as in his Nymph and Satyrs, groteſque and vulgar; and in all his Scripture hiſtories, where we expect to find ſentiment, monotonous and dull. In the mechanic part it cannot be denied he was fine, but he always applied his graver in the ſame way . . . but who would not prefer one of Schiavoni's elegant ſcratches on pewter to the elaborate, overworked performances of this great German maſter? If ſuch, then, is the effect produced by Dürer on intelligent minds, what ſhall we ſay to the Van Leydens and a hundred other imitators?' (p. 33.)

But enough or this. He who could look upon the ſeated Virgin of the title to the 'Epitome in Divæ Parthenices Mariæ Hiſtoriam,' and not perceive grace and expreſſion; on the ſorrowing figure of the title of the 'Smaller Paſſion,' and not find ſentiment; on the 'Knight and Death,' and diſcover only the lugubrious; would be ſcarcely one whoſe judgment any more than his feeling would be worth much conſideration—at leaſt out of the ſphere of his Italian proclivities. It ſhould be remembered that, as Mrs. Heaton well puts it,—

'Albert Dürer is by no means an artiſt who appeals to all the world. The beauty and holineſs of Raphael, the grace of Correggio, the glorious colour of Titian and Rubens,—even the power and majeſty of Michael Angelo,—can be appreciated, to ſome extent, by all but the moſt ignorant or inſenſible; but the ſecret of Dürer's ſtrength lies further from the ſurface, and requires more of intellectual and imaginative effort in its ſtudy than that of any of the Italian maſters. His work is always tranſcendently good, but that it is alſo moſt beautiful will only be perceived by thoſe whoſe eyes have been trained to ſeek out that high and ſubtle beauty which lies outſide the region of the ſenſuous.' ('Life of Albrecht Dürer.')

Let it be ſaid, then, of Albert Dürer,—whenever the collector may meet with a woodcut, copper-plate engraving, or etching of the maſter which is not in his collection, let him purchaſe it if it be a good impreſſion and in fair condition. At preſent we have to deal with the woodcuts only.

We have ſeen that up to the time of Dürer the efforts of the wood-engraver produced ſcarcely more than tentative and imperfect reſults; but this maſter ſtrove with all the means at his command to extend the domains of the engraver's art, and to carry the latter to a high degree of excellence. With Dürer engraving on wood became ſomething more than mere linear cutting—it, in fact, entered the liſts as the rival of engraving on metal, offering energy and effect for what it wanted on the ſcore of refinement and delicacy. While Dürer was not at a loſs to perceive the advantages of being able to impart the utmoſt finiſh to his work on copper, he recogniſed at once that the character and purport of wood-engraving demanded ſomething different. In the firſt place, it was clear to him that the coarſe paper of his time neceſſitated bold and broad cutting, combined with conſiderable energy and ſtyle; in the ſecond place, he foreſaw that theſe meaſures could be more eaſily carried out and new pictorial effects obtained by increaſing the dimenſions uſually given to woodcuts up to his day. Had Dürer poſſeſſed ſuch conditions of paper and preſs as we have now, and had he reſorted to certain mechanical aids in the practice of the technic which are common to our own time, it is probable that from the firſt his woodcuts might have gained ſomething in delicacy, but would have loſt in power. That his deſigns and general treatment, however, would have well anſwered on a ſmaller ſcale is evident from the circumſtance of their bearing reduction as well as they do. From ſuch reductions in ſize, delicacy of cutting, and care in printing, which modern practice admits of, many perſons take a liking to the woodcuts of Dürer in the form of copies, who would paſs over the fine and bold originals. This modern approach to the character of intaglio work pleaſes them better than an artiſtic ſweep of relief on the wood. To appreciate the beauty of Dürer's work, when reduced by competent engravers, let the reader refer to the titles—*en vignette*—of the 'Life of the Virgin,' and of the 'Larger Paſſion;' to the reductions of the Laſt Supper, the Bearing the Croſs, the Deſcent into Hades, the Birth of the Virgin, and of the Repoſe in Egypt, given by Jackſon and Chatto in their well-known work. The firſt-named cut is in a fine impreſſion, one of the moſt beautiful little gems ever produced.

As there gradually aroſe engravers on wood—apart from artiſts and deſigners—capable of a more delicate and elaborate technic, Dürer often reduced the ſize of his deſigns, and modified the ſtyle of his drawing. But it is clear, we think, that Dürer himſelf cut only when his deſigns were of the largeſt and boldeſt in manner, if not in ſize. Whatever may be the beauty of ſuch engravings as the Aſſumption of our Lady in the 'Life of the Virgin,' and of the Great Trinity; we prefer the Seven Candleſticks, and There was War in Heaven, of the 'Apocalypſe,' and the Seizure in Gethſemane of the 'Larger Paſſion.'

To the Italian mind the beauty and character of the deſigns of Dürer were at once apparent, and Marc Antonio Raimondi, the moſt renowned engraver on metal of the Southern Schools, ſet to work to copy them, and ſold his impreſſions as originals. Nor did Raphael heſitate to accept the Germanic influence. The Italians admitted, in fact, that Dürer required only to have been born at Florence, and to have ſtudied at Rome, to have been equal to their greateſt maſter. But could it have been poſſible for Dürer to have been Italian, what, it may be aſked, would the world have gained? On the contrary, as M. Didot obſerves,

'His original qualities, this Germanic type, would have loſt that naïveté and energy ſo remarkable in Dürer, and manifeſting themſelves to ſuch a high degree in his compoſitions. And this whether he repreſents maternal love in his Virgins, enthuſiaſm in his triumphal proceſſions, terror in his Apocalypſe, or the penſive and myſtic thoughts of ſo many of his fineſt compoſitions. The profound emotion which inſpires the works of Albert Dürer always leads to our returning to them, and re-ſtudying them with profit; as, Raſciotti remarks, "*La muta poeſia di Dürero parla ancor tacendo ne ſuoi vaghi intagli.*"' (Bibl 18, col. 28.)

Not leſs than 347 woodcuts have been attributed to Dürer. But if we limit the cuts of the maſter to ſuch as may be regarded as evidently being after his deſigns, about 170 is the extent of their number.* A more liberal view would extend it to 218, beyond which a vague probability only could be ſaid to exiſt for his having had anything to do with the cuts of the remainder. The cypher

* Retberg reduces them to 167.

of the maſter is almoſt always on the genuine pieces; it is placed ſometimes on a tablet, often not, and is occaſionally accompanied by a date. The cypher is a large capital A, with a ſmall capital D placed within the A below its central tranſverſe line, thus .

The earlieſt woodcut with a date is the very rare, if not unique, piece at Stuttgart, known as the Three Knights and Three Deaths. It bears the date 1497, as likewiſe the cypher (Nagler, vol. i. p. 200, n. 131). Some difference of opinion has exiſted as to whether this work is not a drawing rather than an engraving, and reference ſhould be made regarding it both to Hauſmann and Paſſavant. The next woodcuts having a date aſſociated with the cypher are thoſe compoſing the ſeries of the Apocalypſe, iſſued in 1498. Here the date is given on the *verſo* of the laſt page but one of the ſeries. Nevertheleſs, the character of the work ſufficiently acquaints us that the entire ſet muſt have been engraved ſome time anterior to this period. Then follow two cuts of the Smaller Paſſion, having each 1509, and two of the ſame ſeries having 1510 on them. Three pieces of the Larger Paſſion bear 1510. After this period 1511 is the more frequently occurring date; 1527 which is to be found on the Siege of a Town (Bartſch, 137, Heller, 1903) is the lateſt which appears.

Of the cypher as it occurs through Dürer's woodcuts, Nagler gives ten variations; in all of theſe, however, the ground-form, as before indicated, is repeated. Occaſionally the ſmall D is reverſed ɑ, as (*e. g.*) in one or two pieces of the Smaller Paſſion.

From among nearly the two hundred cuts fairly attributable to Dürer, there ſtand out four diſtinct ſeries in marked prominence, and in which the high character of the maſter is ſeen in nearly every deſign. Theſe ſets of wood-engravings are known as the Apocalypſe, the Larger Paſſion, the Life of the Virgin, and the Smaller Paſſion. The whole four ſhould be poſſeſſed by the admirers of the artiſt. The cuts compoſing each ſeries appear under two forms, viz. with letterpreſs on the back of each piece, and without letterpreſs there, and warm has been the battle to decide which form is the earlier of the two. Not any account

is here taken, of courſe, of thoſe impreſſions thrown off after the death of Dürer, which are deſtitute of printing on their *verſos*.

In reſpect to the early and genuine editions, or thoſe iſſued by the author, ſome writers maintain that the latter generally worked off a limited number of proofs without letterpreſs for preſents to friends, or even as a ſmall regular edition, and ſuch are conſidered to be great *deſiderata* for the cabinet. Others are of opinion that the firſt iſſue had always type on the *verſos* of the cuts, and that between this and what may be conſidered the regular ſecond edition a limited and irregular iſſue ſometimes took place of the cuts not having letterpreſs on their backs. The point in diſpute is like the queſtion whether Dürer actually uſed the knife on the block—not eaſily determinable, but from the ſpecimen which we ſaw in the Durazzo collection when it was in London,* which ſhowed the vignettes of the titles of the Life of the Virgin, and of the Larger Paſſion, worked off on the ſame ſheet of paper, and an impreſſion from the latter to have been worked off without letterpreſs, we agree in the opinion that early iſſues of the four ſeries may have been of the ſame character, though limited in extent. One thing is certain, viz. thoſe very beautiful and clean or clear impreſſions without type, rightly regarded by many as the firſt, and therefore choiceſt copies, are ſo rare as not likely to come before the novice as purchaſeable articles, while thoſe impreſſions of evidently inferior quality, alſo without type, are clearly ſuch as have been thrown off after the death of Dürer, or even as late as the middle of the ſeventeenth century, and are therefore to be avoided. The ſafer courſe open to the collector is to ſeek for a ſet having the original Latin type on the backs of the cuts. If this be obtained, he is at leaſt ſure that he has got an early edition; and though it may be he has not the *firſt* iſſue that appeared, he may be certain he has not the later impreſſions, and that will be ſomething to rejoice over. With any of the pieces of the four great ſeries before mentioned having a Latin verſion on the backs —proſe in one inſtance, in the reſt poetry—the collector will be ſafe as far as their age is concerned; as to their ſtate of impreſſion and their condition theſe are other matters.

The firſt ſeries, the Apocalypſe (B. 60, Hel. 1652), may be

* This example is now in the poſſeſſion of William Mitchell, Eſq.

commenced with. This, as before ſtated, firſt appeared in 1498, under two forms, viz. one form with German and one with Latin text on the *verſos*. In 1511 was iſſued another edition having the Latin verſion of the Revelation of St. John, with ſlight variations (as pointed out by Hauſmann) in the printing of the text from the Latin edition of 1498. The edition of 1511 bears the title **Apocalípsis cū Fíguris**, cut in fine ornamental letters, having below them a *vignette* repreſenting the Virgin and Child appearing to Saint John. Following this title are fifteen large folio cuts, embodying, with one exception, the viſions ſeen by Saint John in Patmos. This variation is the deſign repreſenting the attempted martyrdom of the Saint during the reign of Domitian. On the backs of fourteen of the cuts the Latin verſion of the Revelation of Saint John is printed in double columns. The *verſos* of the title and laſt piece, *i. e.* the Angel impriſoning the Dragon, are devoid of letterpreſs. This edition will be in all probability the only one which can be eaſily obtained by the collector, but if the earlier iſſue of 1498, having on the title **Apocalípsis cū Fíguris**, but wanting the *vignette*, can be procured, ſo much the better. To it, however, ſhould afterwards be added the completed title of 1511. Under all circumſtances the colophon on the *verſo* of B, 75, Hel. 1689, ought to be examined, for here ſhould be found the date '**Anno Chriſtiano milleſimo quadrigintesímo nonagesímo octabo**,' or '—— **quíngentesímo undecímo**,' according to the edition.

Paſſavant makes out not fewer than five diſtinct genuine iſſues, but if a good copy of the edition of 1511 can be obtained, the collector may be ſatisfied. Having it, he will diſcover that he is in poſſeſſion of one of the moſt remarkable ſeries of deſigns ever put on paper. In general conception, in vigour of action, in drawing power, *i. e.* in Dürer's ſtyle, in wondrous idea as well as in general richneſs of effect, theſe compoſitions of the Apocalyptic phantaſmata remain unrivalled. The only things we remember that can approach them in genius are the deſigns of Blake's 'Job.' Theſe viſions, which would appear to defy all viſible form, Dürer, writes Woltmann,

'Attempted to repreſent in pictures, and to utter the unutterable. He never ſucceeded in truly illuſtrating, in actually conceiving and repre-

ſenting things; but his pictures exhibit a wonderful grandneſs of conception and a tranſporting power of imagination. Any ſucceeding artiſt, even the moſt independent, can ſcarcely, in depicting the ſame ſubject, avoid the influence of theſe compoſitions.' (Bibl. 74, vol. ii.)

The technic of ſome of the cuts of the Apocalypſe is ſo bold and free, and ſo much to the purpoſe, that we cannot help thinking Dürer himſelf muſt have therein uſed the knife. The Seven Golden Candleſticks, Death on the Pale Horſe, the Four Slaying Angels, St. Michael and the Dragon, and the Woman ſitting on the Beaſt, are ſo fine in intention of line and rich in effect that we cannot ſuppoſe Nürnberg poſſeſſed before 1498 a *formſchneider* capable of rendering Dürer's compoſitions in ſo perfect a manner as is here apparent. Hauſmann and Rumohr are of opinion that the whole of the ſeries was engraved by the author. This we do not think.

As now met with, except under rare circumſtances, the ſheets of the Apocalypſe are always looſe, and more or leſs cut down. In a few public libraries they exiſt, bound together in the form of a large folio volume. The ſeries was copied as early as 1502, and the copy publiſhed at Straſburg with German text. The copy is the ſize of the original, and has been ſtated to have been made by one Hieronymus Greff. The monogram with a dagger between the letters at the top, is on each cut; but, in truth, not anything definite is known about the copyiſt. (See Heller, Bibl. 32, p. 637.) There is another copy in circulation made much more recently; it is a poor attempt, however, but it might deceive the inexperienced. There are alſo two copies which were made a ſhort time ago, and publiſhed confeſſedly as ſuch; theſe are beyond our province.

The next ſeries of Dürer woodcuts to be noticed is that of the Larger Paſſion. (B. 4, Hel. 1110.) This is compoſed of a ſequence of twelve ſheets, including a title, publiſhed collectively in 1511. Some pieces have the date 1510 on them, but it is probable that the ſeries was begun much earlier than this. (Thauſing, p. 246.) The ſubjects are rather more than 15 inches high by 11 inches broad. They include the various incidents of our Lord's Paſſion from the Laſt Supper to the Reſurrection, along with

a moſt beautiful and pathetic *vignette* title repreſenting Chriſt ſeated, crowned with thorns and claſping His hands. A ſoldier mocks Him, offering Him a reed.

Among this ſeries are to be found ſome of the fineſt deſigns of the maſter. The Laſt Supper, the Seizure in Gethſemane, the Bearing the Croſs, and the Reſurrection, are particularly noteworthy. The figure and action of Chriſt in the 'Seizure' have not been ſurpaſſed; the whole compoſition, in fact, is admirable. The Bearing the Croſs (B. 10, Hel. 1127) afforded Raphael aſſiſtance in his well-known Lo Spaſmo. Some of the other pieces, in both deſign and technic, fall conſiderably ſhort of the excellencies to be met with in thoſe to which we have juſt referred. The great differences in technical execution would imply that various hands were engaged in cutting the blocks. Some of the craftſmen were very able, while others muſt have been but mediocre workmen. So fine is the title in all reſpects, however, that we agree with thoſe who have maintained Dürer himſelf to have been its engraver as well as deſigner.

There are three, if not four, editions of the Larger Paſſion. The iſſue which ſhould be ſought for is the *ſecond*, or that having the Latin verſes of the Monk Chelidonius on the backs of the cuts, with the exception of the laſt cut, on the *verſo* of which is the colophon. The title is not very eaſily procurable, and care ſhould be taken that the pieces of the Laſt Supper, and the Seizure in Gethſemane, be good impreſſions, in fair condition, as theſe are deſigns which ſhould be enjoyed in all their beauty. According to Heller, Koppmayer of Augſburg had the original blocks from which he worked off an edition without text, in 1675, and from this are obtained the impreſſions uſually offered for ſale. Hauſmann ſtates that an edition was printed at Ulm in 1680, the impreſſions in which are ſmudgy and poor.

If, in the Apocalypſe, rather than in any other of the woodcuts of Dürer, the weird and imaginative character of the artiſt be illuſtrated, it was in the Life of the Virgin that he gave full play to the poetic realiſm of his nature. The firſt ſeries of deſigns is not of this world; the ſecond breathes of it through forms of the greateſt, yet often moſt homely, beauty. The latter exquiſite ſeries of cuts, the Life of the Virgin (B. 76, Hel. 1692) is

probably the popular favourite of Dürer's productions. Moſt of its deſigns are eaſily comprehended in full, and ſome are ſo quaint with all their beauty, that the youngeſt and moſt light-hearted obſerver cannot help being ſtruck by them and feeling intereſted in their contemplation.

The ſequence conſiſts of nineteen ſeparate deſigns and a *vignette* title. The cuts are between eleven and twelve inches high, and rather more than eight inches broad. The title is one of the moſt graceful deſigns ever produced by the maſter. The Virgin is ſeated on a large and taſſelled cuſhion borne by the creſcent moon. The infant Chriſt is in her arms. The drapery is large and admirably arranged, as fine in its way as that of the drapery of Andrea del Sarto, in his Madonna del Sacco. Both technic and deſign in this title are ſo ſuperior that we cannot help aſſigning each to the immediate hand of Dürer.

The ſeries of compoſitions commences with the Rejection of Joachim's Offering; following this is the Promiſe given to Joachim; then come illuſtrations of the more important events in the Life of the Virgin connected with the birth and youth of the Saviour. The laſt deſign but one is the Aſſumption, our Lady being received by the Trinity in a glory of Angels; the laſt is a celebration in honour of the Virgin Mother. As remarked by Mr. Scott, theſe 'twenty noble and beautiful works form the moſt excellent votive offering ever made by engraving to the mother of our Lord's body.'

The pieces compriſed in this charming ſeries appeared ſingly at various intervals, Dürer appearing to have been engaged on it from 1504 to 1510. Zani is perfectly right—according to Paſſavant and Retberg—in ſtating that the date on the Reconciliation of Joachim ſhould be read 1504, and not 1509, ſince the laſt numeral has the form of a '*lacet*.' This view is ſupported by the conſideration that Marc Antonio executed copies of two pieces of the ſeries, viz., the Angelic Salutation and the Adoration of the Kings, upon which he placed the date, 1506. Mr. R. Fiſher, in his biographical notice of Marc Antonio, publiſhed for the Burlington Fine Arts' Club, on the occaſion of their exhibiting Marc Antonio's works in 1868, affirms that the date in queſtion is falſe, having been afterwards added.

There are three editions of this ſeries. The edition to be ſought for by the collector is that of the year 1511, having the Latin verſes of Chelidonius on the backs of the cuts. There is an example, as a bound volume, ſhown to the public, in Caſe xi. of the King's Library in the Britiſh Muſeum. A bound copy, ſold at the Yemeniz ſale, in 1867, for 10*l.* 8*s.* It would realiſe now, we believe, thrice as much. Recently (1873) a fine ſet—(unbound, as uſually met with), of clear impreſſions, brought at a London auction 16*l.* The cuts had been printed off on much thicker paper than is generally the caſe. In a trade catalogue of July 1874, now before us, the Larger Paſſion, the Life of the Virgin, and the Apocalypſe, 'together 48 magnificent large engravings, fine original impreſſions, in one vol., folio, old gilt morocco,' are priced 63*l.*

Some of the pieces in the Life of the Virgin are leſs frequently to be met with than are others. The more rare ones are the Title, the Flight into Egypt, and the Aſſumption. Care ſhould be taken that the impreſſion of the latter cut be a good one, as it is a fine ſpecimen of the technic practiſed at Nürnberg early in the ſixteenth century. There are ſome impreſſions of cuts of this ſeries on blue paper without text. It will be found inſtructive and intereſting to compare the copies made by Marc Antonio on metal with the original woodcuts.

The fourth ſeries to come under notice is the Smaller or Little Paſſion (B. 16, Hel. 1142). It conſiſts of thirty-ſix deſigns and a vignette title. The cuts are about five inches high and nearly four inches broad. The title repreſents Chriſt ſeated on a large ſtone, and having the crown of thorns on his head; he is bowed down in thought and ſuffering. The compoſitions which follow illuſtrate the Fall of Man, the Angelic Salutation, the Nativity, and the Paſſion of our Lord. The ſequence cloſes with Chriſt ſeated for the Judgment of the World. A regular edition appeared in 1511, having the Latin verſes of Chelidonius on the backs of the cuts. Before this was iſſued however, proofs had been thrown off without text, as is proved from the collection at Amſterdam poſſeſſing the ſeries printed off by fours on each ſheet, and without letterpreſs behind. The great purity and ſharpneſs of theſe impreſſions forbid the ſuppoſition that they were

worked off at a later period. (Paſſ. vol. iii. p. 159.) Though we may be correct in regarding the Amſterdam impreſſions in the light of 'proofs' or trials, rather than as portions of a regular iſſue, what muſt certainly be called an *edition* without text, and probably without title, was publiſhed either before the edition to be next alluded to, or not very long after its appearance.

The iſſue of 1511, with the Latin rhyme and vignette title of Chriſt Seated, is the one which may be ſought for. According to ſome authorities, the title in this edition appeared under two forms, viz. one form, in which there are merely the words 'Figuræ Paſſionis Noſtri Jeſu Chriſti' above the figure of Chriſt; another, where there is a Latin verſe of four lines beneath the figure, above which figure, too, the title runs differently to the other, viz. 'Paſſio Chriſti ab Alberto Durer, Nurenbergenſi Effigiata,' etc. By ſome writers this latter form of inſcription is the only one recogniſed as genuine, the firſt title or that without the Latin verſe, being conſidered ſpurious, or a copy. We can anſwer for the fact, that the title, having the Latin verſe, was thrown off without letterpreſs on the *verſo*, as we poſſeſs an impreſſion clearly genuine of ſuch character. A genuine old title is difficult to obtain, and a perfect ſet of this edition of 1511 with title as iſſued may be ſaid to be of very rare occurrence. Such ſets as have been placed in more recent collections have generally been made up or obtained piece by piece. The ſame may be ſaid of the edition without letterpreſs on the back, ſince, as Sir H. Cole obſerves, 'a ſearch has been altogether vain to diſcover a firſt edition with title, as given by Heinecken, bound as a volume, and conſiſting of the thirty-ſeven cuts apparently iſſued originally together.'

According to Heinecken, the original blocks got to Venice by 1612, when a certain librarian, Daniel Biſuccio, iſſued impreſſions from them in the form of a ſmall 4to volume, each cut having on the back Italian verſe in *ottava rima*, by P. R. Mauritio Moro, Canon of the Congregation of Saint George at Alega. This edition of 1612 wants the proper vignette title, and has in its place a portrait of Dürer engraved on metal. A *perfect* copy of this edition would ſeem to be rare, as neither the Oxford Libraries nor the Britiſh Muſeum poſſeſs one. 'I have never ſeen,' writes Sir H. Cole, 'but one perfect copy of this edition, and

his is in Mr. Pickering's poſſeſſion.' We poſſeſs a few pieces nly of it.

The collector ſhould endeavour to obtain as many cuts as he an of the ſet of 1511, having the Latin verſe beneath the figure n the title, and fill up the *lacunæ* temporarily with ſuch pieces without the text, or thoſe having Italian verſe, as he is fortunate nough to meet with. As he obtains his *deſiderata* he can diſ-lace the latter by the former pieces. In thus effecting completeneſs or the time, care ſhould be taken that the impreſſions temporarily dopted are not compoſed of the copies known as the work of Momartius, publiſhed at Bruſſels in 1644, and without text. Theſe copies are ſuch admirable facſimiles of the originals, and ome impreſſions are ſo good that very conſiderable difficulty may e experienced in diſtinguiſhing between them and thoſe of the riginals which are deſtitute of text. A full deſcription—which hould be carefully ſtudied—of theſe and other copies may be ound in Heller. (Bibl. 32, page 551, *et ſeq.*)

The whole ſubject of the editions of the Smaller Paſſion s in a very unſatisfactory ſtate, and the ſtudent will do well to o over the matter in the pages of Heller, Nagler, and Hauſ-nann. The latter affirms that a complete ſet of the Latin edition f 1511—*i.e.* of the pieces of the ſeries *all worked off at the ſame ime* and following the title,—is ſo very rare that the only one he nows of exiſts in Vienna. The ſet at Munich wants the itle. Apparently original and complete ſets have been generally *nade up*.

Thirty-three of the original thirty-ſeven wood-blocks have or ſome years paſt found a reſting-place in the Britiſh Muſeum. Sir H. Cole writes (Bibl. 13),—

'They were purchaſed in 1839 by Mr. Joſi, the preſent Keeper of he Prints, from the Rev. P. E. Boſſier, whoſe father bought them many ears ago in Italy. The Rev. P. E. Boiſſier informs me that his father ccidentally met with them at Rome, but that he knows no further parti-ulars of their hiſtory. It is certainly quite poſſible that they may have ravelled from Venice to Rome ſince 1612, but in the abſence of any reciſe information about them, it ſeems not unlikely that Mr. Boiſſier may ave bought them at Venice and not at Rome. They are the ſame locks which Mr. Ottley mentions having ſeen in the poſſeſſion of Mr.

worked off at a later period. (Paſſ. vol. iii. p. 15[illegible]
may be correct in regarding the Amſterdam imp[illegible]
of 'proofs' or trials, rather than as portions o[illegible]
muſt certainly be called an *edition* with[illegible]
without title, was publiſhed either befo[illegible]
alluded to, or not very long after its ap[illegible]

The iſſue of 1511, with the Lat[illegible]
Chriſt Seated, is the one which ma[illegible]
ſome authorities, the title in th[illegible]
forms, viz. one form, in which t[illegible]
Paſſionis Noſtri Jeſu Chriſti' [illegible]
where there is a Latin verſe [illegible]
which figure, too, the tit[illegible]
'Paſſio Chriſti ab Albert[illegible]
By ſome writers this la[illegible]
recogniſed as genuine,
verſe, being conſider
for the fact, that t[illegible]
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Garden, Ecce Homo, Sudarium, Chriſt app
and one or two other pieces, are ſuper-exc

Douce. The blocks have ſuffered ſomewhat from age and wear. Some are worm-eaten, and the border lines throughout are broken. 'The four impreſſions of theſe blocks, which were printed by Mr. Ottley in his Hiſtory of Engraving, ſhow the extent of the damage which the blocks have ſuffered.'

In 1844, Sir H. Cole edited an iſſue of the Smaller Paſſion, derived from the original blocks. In this edition

'The defects have been remedied by uſing ſtereotype caſts of the blocks which have been lent by a ſpecial permiſſion of the Truſtees of the Britiſh Muſeum. New border-lines have been added, the worm-holes ſtopped, and thoſe parts ſkilfully cut by Mr. Thurſton Thompſon, who has alſo re-engraved, with full feeling, the ſubjects of the Sitting Chriſt, and of Jeſus Parting from his Mother.

'The proceſs of ſtereotyping has had the good effect of reſtoring almoſt the original ſharpneſs and criſpneſs of the lines, and of rendering the preſent impreſſions nearer the ſtate of the earlieſt impreſſions than they would have been had they been taken from the blocks themſelves. This ſtatement may ſeem paradoxical, but it will be ſeen that it has a reaſonable explanation. In order to take a metal caſt of a woodcut, a caſt is firſt taken in moiſt plaſter-of-Paris. This is thoroughly dried by baking, which cauſes it to ſhrink throughout as much as the eighth of an inch in a caſt of ſix inches in length. The reſult of this ſlight ſhrinkage has been to reduce the thickened lines nearly to *their original fineneſs*, and ſeveral of the preſent impreſſions are ſo criſp and clear that they will not ſuffer by a compariſon with choice early impreſſions.'

Marc Antonio copied the whole ſeries on copper, and of theſe copies three different editions exiſt. Care muſt be taken not to confound the preſent Smaller, or Little Paſſion from wood, with what is known as the Small *Copper* Paſſion (B. 3, Hel. 139) of ſixteen pieces, equally by Albert Dürer, and alſo copied by Marc Antonio, L. Hopfer, and others.

The Smaller, like the Larger Paſſion, ſhows in the different manner and degrees of excellence of the technic of ſome of the cuts, that various workmen muſt have been employed in the actual engraving. The vignette title was probably cut by Dürer himſelf. The Cleanſing the Temple, Waſhing the Feet, Agony in the Garden, Ecce Homo, Sudarium, Chriſt appearing to His Mother, and one or two other pieces, are ſuper-excellent, and in

fine impreſſions delightful to look at as works of art. On the other hand, Chriſt before Herod, the Flagellation, and Pilate waſhing his hands, are inferior in technic. According to Mr. John Thurſton, the Scourging, Jeſus nailed to the Croſs, Jeſus appearing to His Mother, and Jeſus appearing to Mary Magdalene, may be taken as inſtances ſhowing ſo many different engravers.

With good impreſſions in his cabinet of the four chief works of Dürer which have been ſhortly deſcribed, the collector may reſt ſatisfied that he has the great maſter of Nürnberg well repreſented as far as his woodcuts are concerned. But Dürer, like Rembrandt, is a univerſal favourite; and many are not contented with the above alone, but would willingly add to their collection ſeveral of his ſingle pieces. In caſe ſuch might be the deſire of the reader, and he ſhould aim at poſſeſſing ſome examples of the earlieſt efforts of Dürer, *i.e.* before the publication of the Apocalypſe, we recommend the ſelection of one or other of the following pieces: The Holy Family with the three Rabbits (B. 102); Saint Chriſtopher with the Birds (B. 104); Holy Family in a Room (B. 100); Martyrdom of the Ten Thouſand (B. 117); Martyrdom of Saint Catherine (B. 120); Samſon ſlaying the Lion (B. 2); the Bath (B. 128); Ercules (B. 127); Man on Horſeback (B. 131). So ſatisfactory, both in deſign and technic, are the cuts of the Apocalypſe that they can hardly be conſidered as the firſt trials of their author. It is extremely probable that ſome, if not all, of the ſingle pieces juſt mentioned were fruits of his labour previous to his illuſtration of the Revelation of Saint John.

A noteworthy woodcut is the Holy Trinity (B. 122, Hel. 1646). This the collector ſhould undoubtedly poſſeſs in fine ſtate and condition, as it is perhaps one of the chief of the Dürer cuts, as far as delicacy and elaboration of technic are concerned, and is alſo commendable in deſign and expreſſion. Some critics maintain that the compoſition is ſo good in every reſpect, that not anybody but the maſter himſelf could have engraved, as well as deſigned, it. Heller, Ottley, and Thauſing are loud in its praiſe, while Chatto and Weigel demur to theſe encomiums, except in ſo far as they may refer to the cut as being a fine piece of workmanſhip. Under any other aſpect than the latter, 'the ſo-called maſter-piece of Dürer's wood-

engraving is deficient, too much mere mechanical labour has been beſtowed on it, the *means* are too obtruſive, for the eye is more forcibly arreſted by the evidence of the workman's labour than the mind is affected by the artiſt's deſign.' Rumohr thought he diſcerned the epoch of Goltzius foreſhadowed in the great Trinity. We agree on the whole with Chatto, that this cut compels us to think of the wood-engraver proper rather than of the deſigner, and, after all, it does not excel in technic the Aſſumption of our Lady in the Life of the Virgin. The Mary crowned by two Angels (B. 101) is, as Mr. Scott calls it, a 'ſumptuous invention,' and may well claim the collector's notice. The Maſs of Saint Gregory (B. 123, Hel. 1833) is a favourite piece with us. Other good examples are the Adoration of the Kings (B. 3); Saint Jerome in a Room (B. 114); Holy Family with the Cithern (B. 97); Laſt Supper (B. 53); Chriſt on the Croſs (B. 56); the Rhinoceros (B. 136); and the Triumphal Arch of Maximilian (B. 138, Hel. 1915). The latter work, when entire, forms a piece ten feet long by fully ſeven feet wide, at leaſt this is the meaſurement of the example in the Britiſh Muſeum. This impreſſion bears the date 1515, is made up of twenty-ſix ſheets compoſed of probably not far ſhort of a hundred ſeparate cut-blocks. The deſigns were furniſhed by Dürer who had them engraved under his own immediate ſuperintendence by Jerome Reſch,* who executed his task with much ability. There are four editions of the 'Triumphal Arch,' containing a variable number of illuſtrations. The work is very ſcarce, and in any degree of entirety is to be met with only in a few public collections. Now and then a ſingle cut or two may come acroſs the collector. (Nagler, vol. i. p. 195, n. 121.) The Large Head of Chriſt crowned with Thorns (B. appendix, p. 182, n. 26. Hel. 1629), a finely cut and grand deſign, is, according to ſome, only a doubtful Dürer; others agree with Paſſavant in thinking that none other than Dürer could have beſtowed the character of impoſing majeſty which reigns over the imperſonation. Hauer and Retberg attribute it to H. S. Beham.

When purchaſing the woodcuts of Albert Dürer it ſhould be kept in mind that the artiſt's cypher may be met with on

* According to Thauſing (p. 373), this engraver's name was J. Andree.

numerous prints well known not to be by him, and that it is preſent on others with which it is but *probable* only, that Dürer had anything to do in the way of deſigning.

Among the genuine works of the maſter there exiſts far leſs range for difference and degradation of impreſſion in the caſe of the woodcuts than is to be obſerved in his engravings on metal. It is to be noted alſo that—contrary to what holds good generally, though not always, *quoad* the latter—ſuch woodcut impreſſions as are of a very deep, powerful character, are often of more recent origin than thoſe which are leſs forcible, though brighter and clearer in line. In theſe there is more definition and leſs blackneſs than in the others. Many of the old Dürer blocks have remained in very fair working condition until comparatively recent times. The conſequence is, there are modern impreſſions in the market, and the riſk is greater of being deceived in reſpect to them than when dealing with the copperplate engravings and their modern progeny. But ſince, as relates to both, much caution ſhould be uſed when purchaſing the higher priced ſpecimens, the ſtudy of the teſts afforded by the 'watermarks' of the papers uſed by Dürer ſhould not be neglected. On this ſubject Dr. Hauſmann, of Hanover, is the chief authority, though the Critical Catalogue of Retberg (Bibl. 93) affords aſſiſtance in connexion with it. Hauſmann has pointed out (Bibl. 29) that the works of Dürer, as they reſpect the paper teſt, may be divided into prints of three periods, viz.,—

A. Thoſe of the *firſt* period, or up to the time of the Venice journey, 1505. The papers of the chief prints have, as water-marks, the Great Bull's head and the Gothic letter P.

B. Thoſe of the *ſecond* period, or dating from the Italian journey to the trip to the Netherlands, *i.e.*, from 1507 to 1520. Here the Great Bull's Head, the High Crown, the Imperial Orb (*Reichſapfel*), the Anchor in a Circle, and the Towers and Wall, are the ordinary water-marks.

C. Thoſe of the *third* period or dating from the return from the Netherlands, *i.e.* from 1521 to 1527. In the prints of this diviſion the paper is marked with a Little Pitcher with a handle, the Armorial Coat of Nürnberg, the Armorial Coat with Lilies and Crown, etc.

Though the ſtudy of the water-marks and of the textures of the Dürer papers may be proſecuted by the collector as an additional means of helping him through certain difficulties, very much weight or confidence ſhould not be placed on it. When the teſts propoſed by Hauſmann bear out other deſirable teſtimony, it will be ſo much more ſatisfaction to the poſſeſſor, but very truſtworthy examples may be met with which will not ſupport their application for ſeveral reaſons, concerning which it is but right to mention that Hauſmann is very candid. On the other hand, the crucial water-marks may exiſt, and yet the impreſſions not be ſatisfactory. Hauſmann readily admits this :—

'From the paper alone not any concluſion relative to the goodneſs of the impreſſion can be drawn as conſtantly occurring, for ſometimes flat, ill-printed, or otherwiſe ſpoilt impreſſions from over-uſe of the plates or blocks may be found on paper of the earlieſt characters. Nevertheleſs, it cannot eſcape the obſervation of the collector who inſtitutes a compariſon, that this rule holds good, viz. ſuperiority of impreſſion ſtands in connexion with certain kinds of paper.' (Bibl. 29.)

The author quoted is of opinion that the water-mark teſt may be found more often available in the caſe of the woodcuts than as regards the copperplate engravings of Dürer, ſince the former have been printed off on larger and leſs fragile ſheets. The papers employed for the woodcuts are comparatively of a thicker, leſs delicate kind than thoſe uſed for the engravings from metal, although, judging from the water-marks, they, in part at leaſt, muſt have proceeded from the ſame mills. Such of the woodcuts as have letterpreſs on their backs have the firmer paper. The various water-marks met with throughout the Dürer woodcuts are, as given by Hauſmann, very numerous. Twenty-one different ſymbols are mentioned, ranging from the Great Bull's head to the double Roman capital AA, with the croſs in the centre A†A.

With reſpect to the woodcuts, the ſafer guides to the antiquity of the impreſſion are the greater ſharpneſs, purity, and clearneſs of the technic, along with abſence of the ſigns of 'ſprings,' or fiſſures or rents in the border lines, of worm-holes and other

trifling damages, which the blocks contract through over-uſe and time. It ſhould be remembered that ſome of the older impreſſions with text on the back are occaſionally leſs clear and clean in technic than ſuch as have not any text. Hauſmann goes ſo far as to ſay that with the exception of the impreſſions of the firſt edition of the Apocalypſe of the year 1498, in which the blocks were inked and printed from with very great care, and from which the proofs conſequently came off ſharp and clean, the impreſſions of all the Dürer ſerial woodcuts are on the average leſs clear when accompanied by text than are good impreſſions of the ſame unaccompanied by it.

The great reputation enjoyed by Albert Dürer throughout Europe was the means of bringing him into cloſe connexion with Maximilian the Firſt, Emperor of Germany, 'a large magnanimous imperial nature, vain of its power, and deſirous of its celebration.' (Scott.) It was under Kaiſer Max's reign that wood-engraving attained in Germany its higheſt point of development, and it is by no means paying the Emperor too high a compliment when we ſpeak of the 'School of Maximilian,' or the 'Maximilian Circle.' He reſolutely foſtered a number of talented deſigners around him, the leading member of which was Albert Dürer; and but for Maximilian we could ſcarcely have had bequeathed to us ſuch admirable examples of the art of the commencement of the ſixteenth century as now adorn our collections. Much intereſting information concerning the Emperor and Peutinger who was his adviſer as to art matters, may be found in the following work, 'Conrad Peutinger in ſeinem Verhältniſſe Zum Kaiſer Maximilian I.' Von Theodor Herberger. Augſburg, 1851. This memoir is, we believe, ſcarce, but we have become poſſeſſed of a copy through the kindneſs of Alfred Aſpland, Eſq., to whoſe work on the Triumph of Maximilian, publiſhed in connexion with the Holbein Society's Fac-Simile Reprints (1875), reference ſhould be made, as the ſubject of 'The engravers of the Triumph' is treated therein exhauſtively.

Of the more eminent of the Maximilian circle, and worthy to take rank next to Dürer, were—

HANS BURGKMAIR (or BURGMAIR), Father and Son. Father born, Augſburg, 1473–1492, died 1531; Son living, 1559.

(Bartſch, vol. vii. p. 197.)

As it is now impoſſible to diſcriminate between the woodcuts deſigned by the ſenior and junior Burgkmairs, we ſhall follow the uſual courſe, and ſpeak of them as of a ſingle perſon. The collector ſhould certainly poſſeſs ſome examples of this maſter's workmanſhip, as he was a very fine and bold deſigner, producing rich effects and much colour in his work. Some few of his pieces are of ſuch high character that they are not unworthy of Dürer himſelf, yet, as Mr. Chatto obſerves,—

'The beſt cuts of Burgmair's deſigning, though drawn with great ſpirit and freedom, are decidedly inferior to the beſt of the woodcuts deſigned by Albert Dürer. Errors in perſpective are frequent in the cuts which bear his mark, his figures are not ſo varied, nor their characters ſo well indicated as Dürer's. . . . his merits as a deſigner on wood are perhaps ſhown to greater advantage in the Triumphs of Maximilian than in any other of his cuts executed in this manner.' (p. 280.)

The ſeries of woodcuts here referred to is, in reſpect both of deſign and technic, among the beſt of all the works executed by order of the Emperor. It remained unfiniſhed at his death, in the year 1519, and the blocks were firſt printed from as a ſeries, as far as they extended, in 1796, at Vienna, and publiſhed at the ſame time in London by J. Edwards. A few proofs appear to have been thrown off as the blocks were engraved, and there is an old copy in the Imperial Library at Vienna containing 128 pieces, of which 101 are proofs in the firſt ſtate. Thoſe cuts of the 135 pieces of the ſeries of 1796, which have Burgkmair's initials on them, are deſigned with much ſpirit and freedom, and rank next to ſuch as have been aſcribed to Dürer,* while their technic is in ſome examples better than that of the Dürer cuts in the preſent ſeries. A full and illuſtrated deſcription of the Triumphal Proceſſion may be found in the work of Jackſon and Chatto, and the volume by Mr. Aſpland to accompany the fac-ſimiles of the 'Triumph,' publiſhed by the Holbein Society and before alluded

* For an account of Dürer's unqueſtionable aid to the *Triumphzug*, ſee Thauſing, p. 391. *Antea*, p. 66 of preſent volume, alſo in connection with this ſubject.

to ſhould not be forgotten. The ſubject is likewiſe diſcuſſed in Dibdin's Decameron, vol. i. pp. 201–5, and in the Bibliographical Tour, vol. iii. p. 529.

Bartſch gives a liſt of 82 titles, including ſerials, to Burgkmair, and to this liſt Paſſavant adds 48, making a total therefore of 130. Several ſeries of this maſter's pieces are only to be had as comparatively modern impreſſions; and it may be ſaid, ſpeaking generally, that the Burgkmair cuts met with uſually among the dealers and at ſales, do not give a juſt idea of the merits of the maſter. They are not his better works. His coarſer ſtyle is repreſented, but not his finer and richer manner. A favourite piece of our own is the Saint Veronica holding the Sudarium (B. 22), a fine impreſſion of which is in the collection at the Britiſh Muſeum. This cut, as far as its intention and technic go, is not ſurpaſſed either in deſign, expreſſion, or work, by any equivalent piece of Dürer. In order to form an adequate idea of the cuts of the Triumph, ſome old proofs in the juſt named cabinet ſhould be examined. The following pieces may be recommended to notice: Delilah and Samſon (B. 6); Equeſtrian Portrait of the Emperor Maximilian (B. 32).

Burgkmair's mark is an initial ſignature—H·B· or h B. Care muſt be taken not to confound his mark with the monograms of H. Broſamer and H. Baldung Grün. (See Paſſ. iii. p. 265.)

HANS LEONARD SCHÄUFELIN (or Schäuffelin, Schaufflein). Born Nürnberg, *circa* 1490; died, Nördlingen, 1540.

(Bartſch, vol. vii. p. 244.)

Of this well-known and prolific maſter it will be proper to obtain three or four good examples. He was both pupil and imitator of Albert Dürer, and one of the moſt reputable deſigners on wood of his day. Some of his unmarked pieces have been occaſionally aſcribed to Dürer, but very little ſcrutiny will prove how inferior Schäufelin was to the latter, both in point of compoſition and delicacy of drawing. We believe that Schäufelin, like Dürer, occaſionally engraved his own compoſitions. He was a great illuſtrator of books, and was the chief of the two deſigners of the cuts in the famous allegorical poem on

the deeds, 'Helds und Ritters herr Tewrdannckhs,' believed to have been the joint production of the Emperor Maximilian and his ſecretary, Treytz-Sauerwein, notwithſtanding an Imperial chaplain, Melchior Pfinzing, is put forward as the compoſer. It was firſt printed by Schönſperger at Nürnberg in 1517.

In 'Der beſchloſſene gart des roſenkrantz marie, gedruckt un volendet zu Nurmberk durch Doctor Vlrichen pinter—MDV' are two cuts having Schäufelin's mark on them, and in the Speculum Paſſionis Domini Noſtri of the ſame author, printed at Nürnberg in 1507, are three cuts with like marks. If theſe marks are thus properly interpreted, and 1490 be accepted—as it uſually is—as the date of Schäufelin's birth, the latter muſt have begun deſigning for the wood-engravers when he was ſcarcely more than fourteen years old. It is more probable, however, that our maſter was born before 1490. (Nagler, vol. iii. p. 566.)

Schäufelin's cuts will frequently come before the notice of the collector as he turns over portfolios containing old wood-engravings. Bartſch refers to 132 ſeparate works, Paſſavant increaſes the number to 175. The Bearing the Croſs (B. 28) is a good example of the maſter. A Repoſo (B. 7); Deſcent from the Croſs (B. 32); an Angel with a Croſs (B. 53); Martyrdom of Saint Sebaſtian (B. 39); Lady and Muſicians (B. 96), and Les Danſeurs des Nôces (B. 103), are likewiſe noteworthy. The latter form a ſeries of twenty pieces, fine and bold in ſtyle, and cut by very different hands to thoſe producing ſome other deſigns of the maſter.

Schäufelin's mark conſiſts of a large capital H, having a ſmaller capital s on the croſs bar of the H; by the ſide of this cypher is the repreſentation of a ſmall ſhovel or baker's peel there are ſometimes two peels croſſed. Nagler (vol. iii. n. 1444) is very full on this maſter.

HANS SPRINGINKLEE. Born Nördlingen —— ? died, Nürnberg, 1540.

(Bartſch, vol. vii. p. 322.)

Very little is known of the hiſtory of this deſigner on wood. He is ſaid to have reſided in the houſe of Albert Dürer, and to have been called Albert Dürer Minor. According to Thauſing

(op. cit. p. 383) he followed more closely the steps of Dürer than any other of the Nürnberg School. He is believed by Doppelmayer and Nagler to have himself engraved. He possessed sufficient knowledge and dexterity to be able to obtain considerable repute as a draughtsman and painter.

Springinklee was a considerable illustrator of books, the chief of the latter being the 'Hortulus Animæ' of 1516. A King kneeling by the side of a Chapel (after Burgkmair) (B. 58), is in a good impression a fine and rich example of technic and effect. Aaron in the Vestibule of the Temple (Nagler, vol. iii. p. 646, n. 9), may also be recommended. In the work of Derschau (Bibl. 15) may be found some modern impressions from the original blocks of the Seven Planets.

Springinklee's mark is a monogram forming the capitals H S K, the S being placed on the transverse bar of the H . In some instances the monogram is on a tablet.

HANS BROSAMER (or Bröſamer). Born, Fulda, 1506; died, Erfurt, 1560?

(Bartsch, vol. viii. p. 455.)

This artist was a free and bold designer, and a specimen or two of his work should have a place in the cabinet. He engraved on metal as well as designed on wood. His works on the latter decorate several books of the second half of the sixteenth century. An Ostler in a Stable (B. 15) is not unfrequently met with, but it is declared by Heller to be the work of Baldung Grün.

Brosamer's mark is a monogram forming the capitals H B, occasionally having a lozenge or small diamond on the transverse bar of the H, . Brosamer may be mistaken through his mark for H. Baldung, and *vice versâ*. The exaggerated force and energetic action of the latter are sufficient to distinguish him from Brosamer.

Though attention has been drawn to Schäufelin, Springinklee, and Brosamer, the student may pass them over without much loss, and go direct from Burgkmair to the CRANACHS, father and son. Both the latter were eminent artists of their time, though the son was not so able as his father, either in drawing or design. As far

as originality and *verve* are concerned, theſe deſigners on wood are placed by many before Burgkmair, and next to Dürer; the cabinet of a collector is generally found to contain more woodcuts of the Cranachs than of any other maſters, except Dürer. Our own prepoſſeſſions would place Hans Baldung (Grün) next to Dürer and Burgkmair for deſign, technic, and able chiaro-ſcuros. He evinces as much energy as do the CRANACHS, and leſs caricatures the human form than they do.

LUCAS CRANACH THE ELDER. Born, Kronach, in the Epiſcopal Diſtrict of Bamberg, 1472; died, Weimar, 1553.

(Bartſch, vol. vii. p. 273.)

LUCAS CRANACH THE YOUNGER. Born, Wittemberg, 1515; died, Wittemberg, 1586.

(Paſſavant, vol. iv. p. 24.)

Except by Heller, Paſſavant, and Nagler, the woodcuts of the two Cranachs have been generally confounded together, the mark of each maſter being the ſame, with one ſlight variation, to be preſently noticed. Their mark conſiſts of the initials L C, either ſeparate or interlaced, near which is ſometimes a date; at other times a winged ſerpent, having a ring dependent from its mouth

. Occaſionally theſe ſigns are placed on a tablet. Sometimes the ſerpent is preſent without the initial letters.

The difference between the marks of the father and ſon conſiſts in the circumſtance of the wings of the ſerpent being perpendicular or erect to the body in the mark of the former, while the wings are horizontal to or closed down upon the body of the ſerpent in the mark of the latter. (See Paſſ. vol. iv. p. 5.)

Being court-painter at the Saxon court (A.D. 1504), the elder Cranach had the privilege of placing the chief arms of Saxony on his productions. As a conſequence of ſuch right, two ſhields are often to be found on his engravings, along with or without the marks previouſly mentioned. One ſhield contains two croſſed ſwords, the other the '*crinali*,' or Saxon 'Rue.' The artiſt was

ſond of hanging theſe ſhields on the branches of a tree when the compoſition permitted. The genuine cuts of the elder Cranach are uſually marked with ſome combination of the ſigns mentioned; but there are not wanting pieces bearing the arms of Saxony, with which neither the ſenior nor junior Cranach had anything to do.

Herberger and Schuchardt conſidered the Cranachs—probably it was the elder one who was a *kartenmaler*—to have been the inventors of printing in gold and ſilver on woodcuts. It may be gleaned from a letter of Peutinger (Herberger, Bibl. 89, p. 26, note 81) that in 1507 a court-painter of the Elector Frederick the Third of Saxony, had found means to repreſent figures of knights in armour of gold and ſilver on vellum, and that in 1508 Peutinger himſelf, by dint of much trouble and expenſe, had ſucceeded in having the ſame deſcription of work imitated by certain artiſts at Augſburg. There was not anything unreaſonable in the ſuppoſition of Schuchardt and Herberger, as it was known that Cranach had printed-off woodcuts in the chiaro-ſcuro ſtyle from two blocks in 1508, and that a third block or ſome other proceſs might have been reſorted to by which the final decoration of the armour was effected. It was not until recently, however, that any example of ſuch work in gold and ſilver bearing the Cranachs' marks and cyphers was known, the only ſpecimen we were acquainted with approaching ſuch early work being an equeſtrian portrait of the Emperor Maximilian by Joſt Dienecker, after Burgkmair. This example is from two blocks on vellum, one of the blocks have been made to render the high lights by means of gold laid on ſomewhat after the manner of bookbinders. This piece is deſcribed as being a fine illuſtration on the whole, and is in the poſſeſſion of the Marſhal von Hauſlab at Vienna (Lödel, Bibl. 42). Recently, however, an impreſſion from a deſign by L. Cranach—a St. George and the Dragon—(B. 7, p. 284, n. 65) from two blocks has been diſcovered at Vienna, in which the ſecond block has been made to print-off ſome of the high lights and decorations on the horſe and its trappings, plumes of the helmet, etc. in gold. The initials **L C** in gold are at the lower right hand corner near the feet of the horſe, the two ſhields being at the upper left hand corner. This intereſting ſpecimen of the early German ſchool is now in

the poſſeſſion of Mr. W. Mitchell, through whoſe kindneſs we have had the opportunity of examining it. It appears to be genuine, though the gold is very brilliant, and the paper looks as if it has been ſtained deeper in parts by the hand.

In connexion with the ſtatement that the diſcovery of the method in queſtion was due to a *court-painter* of the Elector Frederick, it ſhould not be forgotten that there was a certain 'Meiſter Johann,' who for ſome years ſhared the court favour, along with Cranach; he accompanied the Elector in 1493 on his pilgrimage to the Holy Sepulchre, and was probably the author of the portrait figures of the Saxon Princes which adorn an old book of genealogies preſerved in the archives of Dreſden. (Nagler, Bibl. iv. p. 295.)

Bartſch aſcribes 155 pieces to the elder Cranach, which number Paſſavant augments to 223, and allots 44 to the ſon.*

Thoſe woodcuts of the Cranachs which are in chief requeſt will be found to have an adequate price attached to them when good impreſſions in good condition. Some of them are not very eaſily obtainable at any price; while other pieces, particularly the ſmaller ones and the book-plates, are common enough. The ſtyle of engraving and wiry kind of line employed by theſe maſters, when once recogniſed, can ſcarcely be miſtaken afterwards. The treatment of the hair of the figures is alſo peculiar and diagnoſtic.

Schuchardt, Nagler, and others aſſert that the elder Cranach himſelf cut many of his finer works, while Bartſch and Kugler will ſcarcely liſten to ſuch a doctrine. Not on this point alone, but on the character of the pieces, opinions vary; for while Heller terms the Saint George attended by two Angels (B. 67) 'a fine print,' Nagler and Schuchardt ſpeak of it as one of the 'leaſt important pieces, both as reſpects the drawing and technic,' of the maſter. To our mind it is a bold but coarſe engraving, certainly not characteriſed by any beauty, either of deſign or execution; it is ſimply expreſſive of power.

* It may be here obſerved that a ſingle number in Bartſch, Paſſavant, and other ſyſtematic works, is often the number of a *ſeries* only, or the reference to a volume in which many illuſtrations of the particular maſter may be found. It would be next to impoſſible to enumerate ſingly each ſmall piece of the prolific illuſtrators of books.

As an example of L. Cranach the elder, we think well of the Venus accompanied by Love (B. 113). It is ſimpler, in better taſte, of better drawing, and of more breadth in light and ſhade, than are his efforts generally. It has the date of 1506 on it, and exiſts as a chiaro-ſcuro, as well as a ſimple woodcut. Saint John preaching in the deſert (B. 60), the Angelic Salutation (B. 2), Adam and Eve in Paradiſe (B. 1), Repoſe in Egypt (B. 4), Holy Family in a Room (B. 5), Saint Anthony tranſported in the Air by Demons (B. 56), the ſeveral prints known as the Tournaments, the larger ſeries of the Evangeliſts and Apoſtles, the portraits of Luther and Melanchthon, are all covetable examples of the elder Cranach.

Paſſavant is rather full in his fourth volume on the works of the two Cranachs, but Heller's Lucas Cranach's 'Leben und Werke,' and Schuchardt's 'Ueber Lucas Cranach,' in the 'Deutſcher Kunſtblatt' for 1851, No. 2, and as a ſeparate monograph, ſhould be referred to for ampler details.

Hans Seboldt (Sebald) Beham. Born, Nürnberg, 1500; died, Frankfurt, 1550?

(Bartſch, vol. viii. p. 112.)

It will be proper to have a ſpecimen or two of this maſter, who was formed in the ſchool of Albert Dürer. He was a free and bold deſigner, and worthy of the circle to which he was attached. In the opinion of ſome writers he, like Dürer, viſited Italy; and, certainly, traces of an Italian influence may be obſerved in ſome of his later works. He was rather a prolific maſter, both in metal and wood-engraving. Bartſch refers to 171 pieces of the latter deſcription, which number is increaſed by Paſſavant (vol. iv. p. 76) to 207. As examples, the Paſſion of our Lord (B. 84–91), and the Virgin under a Tree (B. 123), may be recommended. The large 'Chriſtus Kopf,' aſcribed by ſome to Dürer (B. 26, Hel. 1629), is by Hauer and Retberg allotted to Beham.

Beham's mark is a monogram forming the capitals **HSB**, the **S** being placed on the croſs-bar of the **H**; or **HSB**, the **S** being

as before mentioned HSB HSP. Prints having the latter monogram are of earlier date than ſuch as bear HSB. Caution is neceſſary, ſo as not to confuſe the mark of Beham with the monograms of Broſamer and Baldung Grün. Nagler (vol. iii. pp. 1–1511) has much to ſay concerning Beham.

HANS BALDUNG (alſo BALDUNG GRIEN or GRUN). Born, Gmünd (Swabia), 1470; died, Straſburg, 1545–1552.

(Bartſch, vol. vii. p. 301.)

This artiſt was a friend of Dürer, and a well-known deſigner of his time. We are diſpoſed to rank him higher than others do,—even to place him next to Burgkmair. A fine ſet of Baldung's woodcuts is perhaps a greater *deſideratum* than anything elſe after the more important of the Dürer ſeries.

There cannot be any doubt that, in ſome of his pieces, Baldung has carried his energy and action too far, producing an air of groteſque, but though generally evincing much *verve*, it is not often that he exceeds the bounds of propriety; nor do we ever meet with ſuch ſtrange corkſcrew-like forms as we may find in Cranach's compoſitions. We do not know anything finer, ſetting aſide Dürer's maſterpieces, than the Adam and Eve (B. 3) of Baldung, whether regarded as a ſimple wood-engraving or as a chiaro-ſcuro, for it may be ſeen in both ſtates. Cranach, in his Venus and Cupid, makes an approach to it. Other able ſpecimens of this maſter's ability are the Adam and Eve (B. 1) and the Eternal Father (B. 40). The pieces attributed to him are numerous extending according to Eiſenmann (Meyer, Künſtler-Lexikon, vol. ii. p. 617) to 155 in number, incluſive of the chiaro-ſcuros.

Hans Baldung or Grün made uſe of a cypher and ſeveral monograms, viz. a capital H having a ſmall-capital G on the croſs-bar of the H; the capitals HB only; the capitals HB having a ſmall G on the croſs-bar of the H HB. The reſult has been that ſome of Baldung's work has been aſcribed to Burgkmair and Broſamer, and that of the latter to Baldung. The great ſpirit and marked character of the deſign and technic of Baldung's engravings are nevertheleſs highly diagnoſtic.

ALBRECHT ALTDORFER, (or A. ALTORFFER). Born, Altdorff (Bavaria), *circa* 1480; died, Regenſburg, 1538.

(Bartſch, vol. viii. p. 41.)

This maſter has been called by ſome French writers 'the little Albert,' becauſe moſt of his works, which are ſomewhat in Dürer's manner, are but ſmall in their dimenſions. He was painter, engraver on copper, and deſigner on wood. It is highly probable, too, that he actually cut many of his own deſigns. He is regarded as one of the more eminent artiſts that Bavaria had produced up to the beginning of the ſixteenth century.

Altdorfer's woodcuts are ſhort of a hundred in number, and from them any of the following may be ſelected for the cabinet:—The Hiſtory of the Fall of Man (B. 1–40) is fine and bright, with much ſparkle in good impreſſions; the Virgin in a Church (B. 48); the Worſhipper of the Virgin (B. 49); the Virgin on the Half-Moon (B. 50). The Saint Jerome (B. 57) is well thought of by ſome.

The ſtyle in which Altdorfer's deſigns are engraved is peculiar, and but little experience is required to enable the novice to diſtinguiſh this maſter's pieces by the character of their technic. A number of comparatively modern impreſſions of Altdorfer's cuts are in the market which ſhow the blocks to have 'ſprung' in ſeveral inſtances.

Altdorfer's mark is more a monogram than a cypher, formed by a ſort of high-waiſted double-capital A, one A being placed within the other, the top bar of the innermoſt letter forming the very high tranſverſe bar of the outer initial A. A careleſs obſerver might confound the mark of Altdorfer with the ſymbols of Albert Dürer and of Aldegrever.

As the ſtudent was told before that he might at once paſs from Dürer to Cranach if he did not wiſh to develope the department of wood-engraving in his cabinet to any extent, so may it be ſaid here that, ſhould ſuch be the caſe, he can proceed from Cranach to—

HANS HOLBEIN THE YOUNGER. Born, Augſburg, *circa* 1494-96;* died, London, 1543.

(Paſſavant, vol. iii. p. 353; Woltmann 'Verzeichniſs' appended to Bibl. 74.)

This great maſter ranks in the early Northern ſchool next to Dürer in general artiſtic ability, natural genius, and fertility of invention. He was an admirable painter, and his deſigns on wood have, in many caſes, never been excelled. In ſome particulars he has been judged to have ſurpaſſed Dürer, while inferior to him in others. Holbein had a freer feeling for beauty of form than had Dürer, and he made pure realiſm on the one hand, and the ſuperhuman, the fantaſtic, the intangible on the other, ſubſervient to probable or truthful hiſtoric repreſentation. Hence in many of his compoſitions may be found a more general harmony, reſulting from more balanced parts, than is uſually to be met with in the works of Dürer. Woltmann ſays that 'the only man in German art who has reached true perfection of form is Holbein, and Holbein alone;' and ſurely no one could look upon the beautiful copies of the deſigns which adorn 'Holbein und ſeine Zeit' without feeling that there is a certain beauty, refinement, and tone about theſe deſigns which were never equalled, much leſs ſurpaſſed, in the compoſitions of any of his contemporaries. 'Nul n'a ſu comme Holbein compoſer une action avec le moins de figures et dans le plus petit champ poſſible,' writes M. Renouvier. Woltmann is of opinion that Holbein was much influenced by Burgkmair.

Holbein is moſt widely known by his two ſeries of illuſtrations familiar as the 'Dance of Death' and the 'Bible Pictures.' Both works are of ſuch high character as regards deſign, and contain many cuts ſo admirably engraved, that they have obtained a world-wide reputation. We may refer alſo to certain prints in 'Cranmer's Catechiſm,' to the titles of Tyndale's and Coverdale's Bibles, Initial and Dance of Death Alphabets, numerous portraits, book-illuſtrations, elaborate title-pages and borders, arms of public libraries and charities, and the marks of well-known early printers, as having to be placed to the account of

* Nagler ſays 1499-1500, vol. iii. n. 1010.

Holbein: the ſum-total being about 315 pieces, and perhaps 20 alphabets. For all theſe the artiſt, during his reſidence either in Germany, Switzerland, or England, made the drawings, and in a majority of inſtances directly on the blocks. Some of Holbein's larger deſigns, ſuch as the Ages of Man, the Death of the Good and Wicked Man, etc., would ſeem to have been executed at Augſburg, the maſter's native city. Theſe latter pieces are of great rarity, being met with in only a few public collections, the Muſeum at Baſle even being without them,—a circumſtance which could ſcarcely happen had they been produced while the artiſt reſided in that town. (Paſſ. vol. iii. p. 355.)

The few woodcuts which have Holbein's ſignature to them are arrangeable under two diviſions. In one rank may be placed thoſe executed during the artiſt's early reſidence at Baſle, when it was of ſome importance to him that he ſhould become well known to the printers; in the other come ſuch as belong to the later years of Holbein's reſidence in England, when he had become eminent, and his name alone would be capable of beſtowing value upon that which might have been, after all, but of little worth, though in reality the reverſe however ſmall and unpretentious. Under ſuch circumſtances there is no doubt conſiderable difficulty in determining what really was or was not deſigned by Holbein of a number of unſigned pieces often attributed to him. (Woltmann, Bibl. 74, vol. ii. p. 12.)

As in the caſes of Dürer and Cranach there are writers who maintain that Holbein actually engraved at leaſt ſome of his own compoſitions. The 'Dance of Death' and 'Bible Pictures' ſeries are frequently adduced as examples of his immediate handwork. Others ſtrongly oppoſe this view, and beſtow the credit of the engraving of the better cut pieces on one Hans Lützelburger, who was a native of Baſle, and admitted poſitively to have been the engraver of a Dance of Death Alphabet, the deſigns of which ſome attribute to Holbein, though Nagler and others conſider the Dance of Death Alphabet, by Holbein, to be a different ſeries to that engraved by Lützelburger. (Nagler, v. iii. nn. 1209, 1241.)

'We agree eſſentially with Sotzmann, Chatto, and Paſſavant, that the painters themſelves did not engrave the wood . . . . the wood-engraver

who executed all the works conſidered by Rumohr to have been cut actually by Holbein was Hans Lützelburger.'

Such is the opinion of Woltmann. (Bibl. 74.) On the other hand Weigel (Bibl. 71, p. vii.) obſerves:—

'I here repeat that I am not one of thoſe who aſcribe to Hans Lützelburger—otherwiſe Frank—the engraving of the originals, but regard the H on the piece of the Ducheſs [in the Dance of Death] as a monogram of Holbein.'

The firſt edition with a date of the Dance of Death, having forty-one cuts in the ſeries printed on both ſides of the paper, with diſſertations, texts of Scripture and verſes, is that of Lyons of 1538, publiſhed by the brothers Trechſel. As early as 1527 or 1530 fragmentary ſets appear to have been iſſued, printed on one ſide only of the paper, with German titles, and deſtitute of date. Editions continued to be iſſued up to 1562, having additional cuts, making at length a total of fifty-eight pieces. This ſeries, though habitually entitled a Dance of Death, bears in reality the ſuperſcription, 'Les Simulachres et Hiſtoriées Faces de la Mort,' etc., *i. e.* 'The Images and Storied Aſpects of Death.'

The Editio Princeps of the Bible Pictures, or Bible Figures (Hiſtoriarum Veteris Inſtrumenti,* Icones ad Vivum expreſſæ), appeared at Lyons in 1538, though—as in the caſe of the Dance of Death—the 'Icones' were in circulation and uſe anterior to that time, even as early, according to ſome, as 1530. The firſt Lyons edition of 1538, publiſhed by the Trechſels, contained ninety-two carefully printed cuts.

Alluding to the former ſeries—the Dance of Death—Mr. Chatto remarks,—

'They are truly maſterpieces of wood-engraving, and though they have been frequently copied, all the ſo-called facſimiles that have hitherto appeared are far inferior to the originals. A few years ago one of the beſt wood-engravers of this, or indeed any other country, being aſked his opinion of thoſe cuts, and if he thought that he could re-engrave them in a manner equally excellent, replied, "They are the beſt wood-engravings that I have ever ſeen, and I certainly do not think that if I were to re-engrave them, my copies would be equal to the originals. Such things

* 'Teſtamenti' in the next edition, 1539.

as they are, engraved in the beſt manner from original deſigns, which have all the ſpirit of the maſter to guide the engraver, can never be equalled by any copies." There is no needleſs diſplay of mere mechanical ſkill in thoſe cuts, they are executed in a manner at once ſimple and efficient, and they are not ſo remarkable for the mere delicacy of the lines as for lines properly applied to convey a meaning.' ('Illuſtrated London News,' April 20, 1844.)

'Though moſt of the "Bible Cuts" are inferior, both in deſign and execution, to thoſe of the Dance of Death, and though ſeveral of them are rudely drawn and badly engraved, yet many of them afford points of ſuch perfect identity with thoſe of the Dance of Death, that it ſeems impoſſible to come to any other concluſion than that either the cuts of both works have been deſigned by the ſame perſon, or that the deſigner of the one ſeries has ſervilely copied from the deſigner of the other, and, what is moſt ſingular, in many trifling details which ſeem the leaſt likely to be imitated, and which uſually conſtitute individual peculiarities of ſtyle.' (Bibl. 38, p. 368.)

The laſt obſervation leads us to remind the ſtudent that ſome critics have refuſed to acknowledge Holbein as the author of one if not of both of theſe two remarkable ſeries of illuſtrations, while others admit that though *documentary* proof of the fact may be wanting, the intrinſic evidence is in itſelf ſufficient to eſtabliſh Holbein to be their deſigner. There is a third party which avers that both extrinſic and intrinſic teſtimony exiſt to ſhow that Holbein was the author of the ſeries in queſtion. Mr. Wornum, in his Life of Holbein, commenting on the Dance of Death, writes,—

'The evidence that this remarkable ſeries of woodcuts is from the original deſigns of Holbein, is not concluſive, and this fact has accordingly been diſputed. That Holbein was the author of the deſigns I cannot but believe; they bear in their vigour and dignity an internal evidence of his hand. The engraving is exquiſite, the lines being ſingularly fine and accurate, the character and expreſſion very ſeldom ſuffering from the inexpertneſs of the engraver.'

The polemics of this queſtion are conſiderable, and are beyond our limits. We muſt ſuffice with the remarks that nearly all the teſtimony in favour of Holbein being the deſigner of the Dance

of Death, uſually aſcribed to him, is derivable from the feeling that the ſpirit of this artiſt, and not of any one elſe, pervades the ſeries; though there is likewiſe ſome circumſtantial evidence, baſed on the hiſtory of the period, which cloſely aſſociates Holbein with its authorſhip. It ſhould be ſtated, that there have not been wanting inquirers who have maintained that as regards the Dance of Death, there is direct and concluſive evidence to ſhow that Holbein *could not* be its deſigner. For arguments in favour of Holbein reference ſhould be made to Jackſon and Chatto, and to Woltmann; for ſuch as are of oppoſite character, the work of Mr. Douce (the Dance of Death, etc. London, 1833) may be conſulted.

One difficulty in connexion with this ſubject has been placed in ſo fair a poſition by Woltmann that we cannot refrain from quoting his remarks. The difficulty relates not only to the want of any recognition of Holbein in the preface of the Lyons edition of the Death ſeries, but to the apparent deſire to lead the reader of it on a wrong ſcent as regards the deſigner of the cuts which follow.

'Only intentionally,' ſays Woltmann, 'can Holbein's name have been here ſuppreſſed, and the reaſon for this it is not difficult to perceive. It lies in the original ſatirical character of the pictures. Holbein's intereſt, like that of the publiſher, rendered it deſirable that they ſhould appear anonymouſly. In Lyons every movement towards the Reformation was zealouſly oppoſed by the biſhop and the authorities, and the bloody edict againſt heretics, iſſued by Francis the Firſt, was put in force. Many of theſe pictures of Death, however, eſpecially ſuch as thoſe of the Pope and the Nun, might have given offence to the ſtrict Catholic party. This might have been all the more ſerious had the book appeared with the name of HOLBEIN attached, who was at that time reſiding at the Court of the Proteſtant King of England, and was a Citizen of Baſle, belonging to Switzerland, from whence the new doctrines emanated. He was, therefore, not mentioned, and the death of the engraver was employed in a manner which would evidently put the public on a falſe track. Further, a much-eſteemed eccleſiaſtic and orthodox writer was engaged to write the preface, and the abbeſs of a well-known convent placed directly under Papal juriſdiction, to accept the dedication. If ſuch perſons did not take exception, others would not have pretexts for taking offence. Holbein himſelf, too, may in his own intereſt have taken ſome precaution.

At this time in England, after the death of the Queen, Jane Seymour, religious reaction had commenced, and clipped the wings of true Proteſtant freedom.' (Bibl. 74, vol. ii. p. 113.)

In the Gazette des Beaux-Arts (vol. iv. p. 481—2nde periode, 1871) is an intereſting paper by M. Edouard His on Hans Lützelburger, from which we extract the following:—

'From the two documents of 1526 found in the Verzicht-Buch of Baſle, we learn that a wood-engraver Hans, who died in this town at the period mentioned, had received from Melchior Trechſel, of Lyons, pecuniary advances on account of certain blocks which Hans had undertaken to engrave. On receiving news of the death of the latter, Trechſel claimed the blocks. They were ſent to him on condition that a reſponſible perſon at Baſle ſhould become bail that Trechſel would ſurrender them ſhould a creditor of ſuperior title claim them.'—'This coincidence is not the ſole indication, however, of the identity of this engraver Hans with Hans Lützelburger. The agreement of the two documents in mentioning the engraver as not longer exiſting ſerves to clear up the following paſſage occurring in the firſt edition of the "Simulacres," and the meaning of which continued unexplained, viz., from "Donc retournāt a noz figurees faces de Mort tres grādemēt viēt a regretter la mort de celluy qui nous en a icy imaginé ſi elegātes, figures," &c., to "en ce chef d'œuure compriſes."' (A. iij. verſo.) 'It is clear that the author of this preface, whom we know to have been Jean de Vauzelle, Prior of Montroſier, implies by the artiſt whoſe premature death he regrets, *he* who engraved the "figurees, faces de Mort." The paſſage in which he ſpeaks of the "imparfaictes hiſtoires," to which "nul n'a oſe impoſer l'extrême main" does not leave any doubt on this point, but it is equally clear that he confounded together the engraver and the deſigner of the compoſitions, conſidering them as one and the ſame perſon whom he ſpeaks of as an excellent painter, announcing this idea yet more clearly by the words, "qu'il ne peult parachever pluſieurs aultres figures ia par luy traſſées." Since Holbein, inconteſtably the author of theſe wonderful compoſitions, yet lived at the time of their firſt publication, it is not to him, certainly, that this paſſage alludes. We have proof likewiſe that not only Vauzelle, but the Trechſels themſelves were ignorant as to who was the actual author of the compoſitions, and that there did not exiſt any direct communication between Holbein and the editor of his works, but only between the latter and Lützelburger. We muſt conclude, therefore, that this "excellent engraver" did not work for

Holbein, but rather that Holbein worked for Lützelburger on the ſame principle as he furniſhed deſigns to glaſs-painters, jewellers, and other artiſts of ſecondary rank. Nevertheleſs we cannot help being aſtoniſhed that Trechſel who poſſeſſed the blocks in 1526 ſhould have allowed twelve years to have paſſed before making uſe of them. Perhaps we may find the reaſon in the impoſſibility of his being able to meet with an engraver ſufficiently *au fait* to cut—equally as well as Lützelburger had done—the blocks on which the tracings had been already made (the twelve of 1547, Ed.,) or perhaps the times did not appear at all favourable for the publication of a ſatirical book affecting both clergy and laity." "The abſence of the name of Hans Lützelburger from the regiſtry of the Archives of Baſle need not ſurpriſe us any longer if we bear in mind the ſhortneſs of his ſtay in that city at which he did not arrive probably before 1522. The 'Combat dans le Foret' to which we have referred as bearing his name and this date, appears nevertheleſs to have been engraved at Augſburg."—"Paſſavant thought, and with reaſon, that Lützelburger worked for ſome time in the *atelier* of Joſt de Negker [Joſt Dienecker], a celebrated wood-engraver at Augſburg."'

In reference to the 'Bible Pictures' and 'Cranmer's Catechiſm,' Mr. Wornum obſerves,—

'The cuts commencing with Noak's Ark are unequal, ſome few towards the end being engraved by a very unſkilful hand, as thoſe of Joel and Zacchari eſpecially, and the compoſition in ſeveral of them formal and unintereſting from the very nature of the ſubjects; others, and theſe not a few, are exquiſite deſigns, though perhaps on the whole they do not ſhow the ſame ſpirit that we find in the Dance of Death; the ſubjects are of a more ſober or ſolemn character.' (op. cit. p. 188.)

'The ſeries of deſigns in Archbiſhop Cranmer's Catechiſm is commonly given to Holbein, but of the engravings of this work I am quite ſatisfied that he is wholly innocent, though one deſign by him, and perhaps two, have found their way into it (p. 190.) . . The ſingular unſkilfulneſs of the engraving itſelf, ſhould the deſigns belong to Holbein, ſufficiently proclaim the fact that he muſt have been dead when they were executed and publiſhed.'

According to Woltmann, the greater number of the cuts in Cranmer's Catechiſm are decidedly French engravings, in the ſtyle of Bernard Solomon, only three deſigns of this rare book being the work of Holbein. Theſe are Moſes on Mount Sinai, the Phariſee and the Publican, and Chriſt caſting out a Devil.

Though there is direct and conclusive evidence that Holbein designed the Bible Pictures, there have been those who would have robbed him of his right, and have bestowed it on Levinus de Witte, a painter of Ghent.

The Lyons edition of 1538 of the Dance of Death sold at M. Potier's sale in Paris, 1870, for 1020 francs. At Sotheby's, in December 1873, 'the Dance of Death, 34 proofs, with German titles of the highest rarity, but wanting Nos. 1, 2, 3, 5, 6, 10,' brought 95*l.*, and the first Lyons edition of 1538, 22*l.* The original set of the Bible Pictures may be occasionally met with at the price of 25*l.* or 30*l.*

The portrait of Erasmus with the Terminus, by Holbein, is quite a master-piece of wood-engraving. The block of it still exists in the Library of Basle, but it is said not to be usable.

Holbein's mark consists of the initial letters H H, or a monogram formed by two H's joined together, or of a large capital H having a smaller H on its transverse bar. By some, the monogram forming HL is given to him, others rightly allot it to Hans Lützelburger. Concerning the latter engraver, Nagler, vol. iii. nn. 1209, 1241, may be consulted.

The subject of Holbein and his works, in relation to wood-engraving, is one upon which very much might be said. We must refrain, however, from its further discussion, referring the reader to the work of M. Firmin Didot (Bibl. 18), to the first two volumes, published by the Holbein Society, in 1869, as well as to the sources previously mentioned.

As original copies of the Dance of Death and the Bible Pictures are rare and costly, the collector may be disposed to rest satisfied with the facsimile reproductions of the Holbein Society, or with the admirable copies in Mr. Douce's well-known volume on the Dance of Death, and in the volume of Bible Prints, both published by Mr. Pickering. In Bohn's Illustrated Library, London, 1858, may be found a work, containing the Death series, accompanied by Mr. Douce's 'Dissertation,' and the Bible Cuts, with an Introduction by Thos. Frognall Dibdin.

The only other copy of Holbein we need refer to is the set of thirty etchings of the Dance of Death by Wenzel Hollar. These etchings are included within ornamental frames or borders de-

ſigned by Diepenbecke. There is not any text to them, except the Latin ſcriptural quotation under each piece that occurs in the original editions in that language. Hollar's copies from the original cuts are a degree leſs both in width and in depth than the latter. In one ſubject, viz. Death and the Soldier, he has not copied the original deſign, but has followed one from a ſpurious edition of the ſeries. It is remarkable—as obſerved by Mr. Douce—that this is the only print belonging to the ſpurious ones which is not reverſed. In Hollar's copy all the pieces are reverſed, except no. 5 and no. 18. The ſeries bears the date 1651. The original copper-plates of theſe etchings came into the hands of Mr. James Edwards, who publiſhed an edition from them about the year 1794, after they had been rebitten with great care, 'ſo as to prevent that injury with reſpect to outline, which uſually takes place where etchings or engravings upon copper are *retouched*' (Douce). To Mr. Edwards' publication of Hollar's prints there was prefixed a ſhort diſſertation on the 'Dance of Death' by Mr. Douce. This edition was reprinted *verbatim*, and with the ſame etchings in 1816, for J. Coxhead, without any mention of the former iſſue, and with the addition of a brief memoir of Holbein.

Holbein's Dance of Death Alphabet may be ſeen facſimiled in Mr. Douce's volume, as iſſued by Bohn, and in Jackſon and Chatto's treatiſe, but the beautiful little work of M. Anatole de Montaiglon—truly a *livre de luxe* as a large paper copy—on the 'Death Alphabet of Hans Holbein' eſpecially merits notice.

On much concerning the works of the Holbein family in general, Paſſavant (vol. iii. p. 353) may be conſulted with advantage.

LUKAS VAN LEYDEN (or LUKAS JACOBSZOON). Born, Leyden, 1494; died, Leyden, 1533.

(Bartſch, vol. vii. p. 331.)

This eminent artiſt, though not holding relatively the high poſition above ſo many others as a deſigner on wood, which he

does with reſpect to copper-plate engravers, nevertheleſs maintains a fair rank. He contributed no doubt materially to the development of wood-engraving, and was, like his great contemporary Dürer, alive to the particular advantages which reſult from adopting a bold and large manner in deſign and technic, in this branch of the engraver's art. While Lukas van Leyden in his copper-plate engraving is one of the moſt delicate and refined workers, he is juſt the reverſe in moſt of his woodcuts. In ſome of the latter no maſter has been freer in his line and ſtronger in his technic than has 'Maſter Lukas,' who—ſays Dürer, in his Diary —'has invited me to eat with him. He is the engraver on copper; a little man here at Antwerp, for pleaſure, having come from his own town, Leyden, in Holland. I have pourtrayed Maſter Lukas of Leyden with the point.'

Bold and good as Lukas is on wood, yet we ſhall be ſtruck with the great ſuperiority of Dürer when we compare the beſt pieces of the latter with thoſe of the former artiſt.

Lukas van Leyden was not a great producer in our preſent branch of engraving. Paſſavant allots him only thirty-two pieces; one or two of theſe ſhould be poſſeſſed by the collector not ſimply becauſe they are in themſelves good examples of wood-engraving, but as illuſtrating the difference between the delicate technic of the maſter when working on metal, and his very pronounced manner when deſigning on wood. Adam and Eve (B. 1 and 2, page 438); Herodias with the Head of John the Baptiſt (B. 12); Jezabel and Achab (B. 11); and the Chief Heroes of Antiquity, or the *Neuf Preux* (B. 15), may ſerve the collector's purpoſe. We would adviſe Bartſch's account of this maſter to be ſupplemented by Paſſavant's, in vol. iii. p. 7.

Lukas van Leyden's mark is a capital L by itſelf, or on a tablet. It is in ſome inſtances accompanied by a date, 1525-27. Occaſionally the L is reverſed ⅃ (L _). As a rule, this artiſt's wood-engravings are ſcarce.

VIRGIL SOLIS (or VERGILE SOLIS). Born, Nürnberg, 1514; died, Nürnberg, 1570.

(Bartſch, vol. ix. p. 242.)

It will be well to procure a ſpecimen or two of this moſt voluminous maſter, as ſamples of the better ſtyle of book illuſtrations from woodcuts during the firſt half of the ſixteenth century. Further, his name is ſo frequently quoted, and his cypher ſo conſtantly coming before notice in 'Bible Cuts,' that he cannot be ignored. He is generally allowed to have been an engraver of wood-blocks as well as a deſigner on them. Mr. Chatto remarks of V. Solis,—

'The cuts which contain his mark are extremely numerous, and, from their being moſtly of ſmall ſize, he is ranked by Heinecken with the "Little Maſters." Several of his cuts diſplay great fertility of invention, but though his figures are frequently ſpirited and the attitudes good, yet his drawing is generally careleſs and incorrect. As a conſiderable number of his cuts are of the ſame kind as thoſe of Bernard Solomon, it ſeems as if there had been a competition at that time between the bookſellers of Nuremberg and thoſe of Lyons for ſupplying the European market with illuſtrations of two works of widely different character: to wit, the Bible and Ovid's Metamorphoſes —Virgil Solis being retained for the German, and Bernard Solomon for the French publiſhers.' (p. 406.)

Several hundred woodcuts are extant, having on them the mark of Virgil Solis, which is a cypher, forming a large capital V having a ſmaller capital S on the right arm . If details concerning the cuts of this maſter be deſired, reference ſhould be made to Nagler's Künſtler-Lexikon, Art. Solis. Superior in boldneſs and vigour to this artiſt is—

JOBST AMMAN (JODOCUS AMMON). Born, Zürich, 1539; died, Nürnberg, 1591.

(Bartſch, vol. ix. p. 351; Becker, Bibl. 80.)

Jobſt Amman muſt rank as one of the chief deſigners and engravers on wood of his day. He worked with both needle and burin likewiſe, and is believed to have painted in oil and on glaſs.

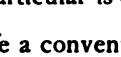
It is in connexion with wood-engraving however that he is beſt known.

In 1560 Amman ſettled at Nürnberg, where he joined Virgil Solis in executing ſome works. He ſoon after became acquainted with Sigmund Feyerabend, of Frankfurt, the well-known patron of art and publiſher, at which time (*circa* 1564) his period of greateſt activity commenced. Amman was much influenced by Feyerabend, and continued to exert his abilities for him in the way of book illuſtration for a quarter of a century. Like all the great maſters, Amman furniſhed as a rule the deſigns only for the engravers, but cutting the blocks himſelf as they did now and then exceptionally. That he occaſionally engraved we think muſt be clear from the high character of the technic as well as of the compoſitions in the 'Charta Luſoria,' or the Book of Cards, and from the figure of the engraver's knife accompanying his cypher on one of the pieces in Fronſperger's 'Kriegſbuch.' The Charta Luſoria volume is extremely ſcarce, but a fine impreſſion may be ſeen in the Britiſh Muſeum. Good copies of ſome of the cuts by Byfield are given by Singer (Bibl. 65); and the work is deſcribed in detail in the author's 'Deſcriptive Catalogue of Playing-Cards in the Britiſh Muſeum.'

Amman was very prolific of his deſigns for wood-engraving. 254 titles are recorded by Weſſely (Meyer, Bibl. 45), under ſeveral of which are volumes containing from one to three hundred illuſtrations. The maſter is often noticed in connexion with his work on 'Profeſſions and Trades,' a good account of which may be found in Jackſon and Chatto. (Bibl. 38, p. 409.) A facſimile reproduction of Amman's 'Gynæceum ſive Theatrum Mulierum' has been publiſhed by the Holbein Society. (1872.)

Chatto obſerves of this maſter that—

'His ſtyle bears conſiderable reſemblance to that of Hans Burgkmair, as exemplified in the Triumphs of Maximilian. Many of his figures are well drawn, but even in the beſt of his ſubjects the attitudes are ſomewhat affected, and generally too violent—ſome of his very beſt deſigns are to be found among his equeſtrian ſubjects. His men generally have a good "ſeat," and his ladies ſeem to manage their heavy, long-tailed ſteeds with great care and grace.' (p. 412.)

The mark of Amman consists of various modifications of J A, I A H, I H, in the forms of both cypher and monogram. The A in particular is often made with a flourish,  . He has likewise a conventional sign formed of an inverted V (Λ) having a capital T above it, over which is the numeral 4.

Full accounts of this master may be obtained in the monograph of Becker (Bibl. 80), and in the article 'Jost Amman,' by Weissely, in the first volume of the Künstler-Lexikon (Bibl. 45).

TOBIAS STIMMER. Born, Schaffhausen, 1534; died, Strasburg, —— ?

(Bartsch, vol. ix. p. 330.)

Stimmer was highly thought of in his day as a designer on wood for book illustrations. Nearly one hundred pieces—of which some are series containing many cuts in a set—are known to be by him, and numerous wood-engravings are attributed to him, though they do not bear his mark. The latter is composed of the capitals T and S intertwined ( ).

Like V. Solis and J. Amman, Stimmer is constantly passing before the notice of the rummager of portfolios containing miscellaneous wood-engravings. He is thus known chiefly as the author of small scriptural subjects, in the greater number of instances cut from books.

CHRISTOPHER VAN SICHEM. Born, Delft, 1580? living at Basle, 1646; died, —— ?

CHRISTOPHER, Junior (or CORNELIUS VAN SICHEM). Working at Amsterdam from 1617 to 1636.

(Nagler, 'Monogrammisten,' vol. ii. nn. 651, 802, 803.)

The collector cannot fail of frequently meeting with small woodcuts, chiefly of a scriptural character, and somewhat analo-

gous to the pieces of Solis, Amman, and Stimmer. Theſe cuts are not unlikely to be by a Chriſtopher van Sichem, as before given. We might well paſs them over were there not other wood-engravings bearing a mark like that which they bear. Theſe engravings are of a later date of production than the ſmaller ſcriptural ſubjects, and are chiefly after the deſigns of H. Goltzius, Matham, and Bloemart. Some of them are remarkable for their bold and effective characters, and one or two of the larger heads ſhould find a place in the cabinet of wood-engravings. Theſe fine and vigorous productions are ſtated by ſome to be the works of a Cornelius van Sichem, who flouriſhed at Amſterdam from about 1617 to 1636. Nagler deems this Cornelius to be the ſame perſon as the younger Chriſtopher. Not leſs than four Sichems have been ſtated to have deſigned or cut on wood, viz., Chriſtopher van Sichem, ſenior and junior, Carl van Sichem, and Cornelius van Sichem. The ſubject is in great confuſion; writers on it contradicting each other.

The mark of the Van Sichems is formed of a large capital **V** having a ſmaller capital **C** on the left arm and an **S** on the right, .

CHRISTOPHER JEGHER. At Antwerp in 1620; not living after 1664.

(Nagler, vol. ii. n. 231.)

This maſter was apparently of German extraction; but little further is known of his hiſtory than that he was probably born ſome time between 1578 and 1590, that about 1620 he arrived at Antwerp, and worked there under the ſuperviſion of Rubens.

Following the examples of Albert Dürer, Lukas van Leyden, Holbein, Titian, and other eminent painters, Rubens, at a later period, gave an important impetus to wood-engraving. This he effected by drawing deſigns on the blocks, and employing Chriſtopher Jegher to engrave them. The latter being a very able worker in a bold, free ſtyle, developed Rubens' ideas *con amore*. He cut the forms in ſpirited ſtrokes, working with croſs-hatchings, as in pen-and-ink work. In ſome inſtances, however,

this gave a confuſed or blotted look to the lines producing the broad ſhadows, and his ſtyle of cutting has often a coarſe and ſomewhat mechanical feeling about it. Rubens himſelf appears to have been conſcious of this, and hence in ſome inſtances had a tinted block impoſed over all the compoſition, which block had the high lights cut out upon it. By this means both ſoftneſs and brightneſs were given to the whole; the idea of thus obtaining them being derived probably from the Italian chiaro-ſcuros.

Take, however, the large pieces which bear the names of Rubens and Jegher, and it muſt be allowed that deſign and technic declare at once that both artiſt and craftſman were at cheriſhed employments. Some of the cuts by Jegher, after Rubens, are approached in largeneſs of ſtyle and effect only by the engravings of Boldrini after Titian. The finer of the large heads by Sichem, perhaps, entitle the latter maſter to join the ſame rank.

More than one example of the ability of Jegher may well find room in the cabinet of the collector. It has been ſtated that, after the death of Rubens, Jegher purchaſed the greater number of the blocks he had engraved for the painter, and publiſhed impreſſions from them on his own account. The preferable copies are thoſe having the name of Rubens as their publiſher; ſuch as have the name of Jegher ſubſtituted for that of the artiſt belong to the after iſſues and are leſs valuable. The pieces known as the Garden of Love, Chriſt tempted by Satan, the Infant Chriſt and Saint John, the Coronation of the Virgin, are all capital examples. Silenus led by a Satyr and old Man is remarkably fine and bold. The late Mr. Fairholt, in his 'Homes and Haunts of Foreign Artiſts,' thus alludes to theſe deſigns and Rubens:—

'Like Raphael, he employed the beſt engravers to copy his works under his own ſuperintendence, and he drew upon wood many good deſigns, fully aware of the large renown that Albert Dürer had achieved by the ſame proceſs.' 'Theſe woodcuts are generally much larger than Dürer's, but do not poſſeſs that clearneſs of line and knowledge of pen-drawing which Dürer's evince. They have more ſolid ſhadow, and their painter-like ſtyle has been ſometimes aided by tint-blocks printed over them after the manner of the Italian, Ugo da Carpi. The largeſt of his cuts is the ſomewhat offenſive ſubject, Suſannah and the Elders—it meaſures 22½ inches in breadth by 17 inches in height. The next in ſize,

and the beſt in treatment, is a Repoſe of the Holy Family, remarkable for the freedom and beauty of the trees and landſcape, it is a copy of one of his beſt known pictures. But perhaps the moſt characteriſtic is a group of Fauns ſupporting Silenus; it is admirably rendered. All were engraved by Chriſtopher Jegher, whoſe chief ability lay in the preſervation of Rubens' powerful chiaro-ſcuro.'

Jegher has left many ſmall woodcuts behind him bearing the initials **C I**, and **I C I**. He alſo cut the blocks for illuſtrating the edition of the 'Perpetua Crux' publiſhed in 1649. Criſtoffel Jegher is on ſome of his pieces.

French School.

The old French ſtencillers and wood-engravers were called *Dominotiers*, from *Dominus*, our Lord, whoſe form they were ſo frequently called on to repreſent, and which embodiment, along with the ſmall prints of a religious character ſimilar to the German 'Helgen,' received the name of *Dominos*. Subſequently the word Domino was uſed to ſignify coloured or marble paper, and the makers of it, as well as the engravers and colourers of woodcuts, were termed Dominotiers.

A few of the works of the Dominotiers are to be found in the Paris Cabinet, and theſe, in the opinions of competent judges, have the characters belonging to the firſt period of the art. (Paſſ. v. i. p. 154.)

The library at Althorp is ſtated (Bibliophile Illuſtré, July 1863) to contain a French xylographic kalendar with chart of the date 1458. A fragment of another edition of the ſame work is in the Britiſh Muſeum. Theſe relics are ſuppoſed by M. Berjeau to have been the work of one G. Brouſcon du Conquet a bas-Breton, the author of a curious little xylographic kalendar in the Sloane Collection of MSS. in the Britiſh Muſeum (no. 966), and of a kalendar in the poſſeſſion of the Duc d'Aumale.

The printed forms which appeared in France of the xylographic books, ſuch as L'Art au Morier, the Speculum Humanæ Salvationis, etc., were illuſtrated with cuts of German origin apparently. This circumſtance holds good alſo as reſpects the earlier French printed works having woodcut illuſtrations, ſuch as the 'Meluſine,' and 'Miroir' of Lyons, 1478, and the 'Belial'

of 1481. It is true that ſome perſons regard theſe cuts as printed from metal in relief and not from wood; which, however, were it the caſe, would not invalidate their coming from the ſource mentioned. A Dance of Death, publiſhed in 1485, containing twenty-five pieces, ſeems to have been one of the firſt ſeries of cuts of diſtinctly French origin. This ſeries was ſoon followed by the beautiful Books of Hours, publiſhed by Pigouchet, Simon Voſtre, Antoine Verard, and others. Some of Verard's blocks for other works were afterwards ſent to England for uſe in books printed here. It must be now accepted in accordance with the teaching of Paſſavant and Didot that many of the finer and more remarkable of the illuſtrations in the Books of Hours were from metal and not from wood. On this debated topic ſomething has previouſly been ſaid (p. 83), and it will be again alluded to when ſpeaking of *la manière criblée*.

While Germany and the Netherlands, led by Albert Dürer, the Cranachs, and others; and Italy repreſented by Ugo da Carpi, produced important ſeparate wood-engravings, and repeated them; France at the ſame period, did not produce a ſingle meritorious piece that we are aware of, either from the deſigners of the day, or as copied after the works of the older maſters. France appeared to regard wood-engraving only in the light of a helpmate to typography. Book-plates, therefore, are almoſt the only ſource to look to for ſpecimens of early French wood-engraving and of metal in relief. In the caſe of the Livres d'Heures they are often very beautiful and attractive, elſewhere they are frequently poor enough. The former are difficult to procure and coſtly, the latter are to be frequently met with in portfolios of miſcellaneous prints.

Of the French book-illuſtrations eaſily procurable the cuts of Bernard Solomon are the beſt. Whether he actually engraved as well as deſigned on wood is not determined, but he was a moſt induſtrious artiſt, and one of the beſt of the Lyons ſchool. The pieces uſually aſcribed to him are all of ſmall ſize, and though executed in a delicate manner, are generally deficient in effect, and may readily be diſtinguiſhed by the tall, ſlim figures of the compoſition.

For the general collector there is not much covetable in this department of French art—with the exception, of courſe, of the 'Books of Hours.'

'It is in theſe works that French engraving muſt be ſtudied in order that the originality which the art exhibited at its commencement may be rightly appreciated. No country knew ſo well as France how to illuſtrate with *naïveté* and ſpirit a Goſpel, and to decorate an "office." The Germans patiently arranged large compoſitions, which they placed here and there in their Bibles; while the Italians, more ambitious, and alſo more ſkilful, preferred to produce works impreſſed with an elevated ſtyle no longer adapted for ordinary volumes. The Flemings were the only ones who—along with the French—adorned their religious books with *vignettes*. But thoſe of the former people were drawn without ſpirit, and were very frequently badly compoſed. The French artiſts, on the contrary, knew how to beſtow on their plates a ſincerity which explains the ſucceſs obtained for half a century by the "Livres d'Heures."' (Avant-propos par M. Dupleſſis à Jules Renouvier—"Les Gravures ſur Bois.")

For detailed information concerning theſe books the treatiſe of M. Didot (Bibl. 18), the memoir of M. Dupleſſis on the works of Simon Voſtre (Paris, 1862), the treatiſe of Mr. Noel Humphreys (Bibl. 36), and in particular the fifth volume of Brunet's 'Manuel du Libraire' may be conſulted. The firſt volume of Paſſavant, the work of Jackſon and Chatto, and various memoirs by Renouvier, are other ſources of information on early French wood-engraving, and an ample liſt of references is likewiſe given in Heller's work (Bibl. 31).

English School.

The earlieſt record of wood-engraving in England is probably to be found in the remains of a folio ſheet or broadſide containing ſixty-eight lines of a 'Moral Play.' It is, we believe, unique, and was in the collection of M. Weigel of Leipzig, at the ſale of whoſe cabinet in 1872 it brought nearly 140*l.* (900 th.) Not any figures, it is true, are here repreſented, but ſimply ſtanzas of xylographic printing, having between them borders containing ſtrings of five-leaved roſettes. This relic of xylography is ſuppoſed to be of the date of from 1450 to 1470; it is now in the Britiſh Muſeum, and has been fac-ſimiled by Mr. F. C. Price.

In reference to this example, conſidered by J. Payne Collier and Weigel to be the oldeſt remains of an Engliſh dramatic

work, Mr. H. Bradſhaw, of the Univerſity Library, Cambridge, thus wrote in the 'Bibliophile' for December, 1863 (vol. ii. p. 141):—'M. Weigel's intereſting fragment cannot be conſidered part of a moral play or any ſuch production. If any one will glance at the various liſts of John Lydgate's works he will ſee enough to ſhow him that this is a ſet of ſtanzas on "the Seven Theological Virtues," written moſt probably for ſcrolls to be put above or beneath figures repreſenting theſe virtues on the wall of a room, or in ſome ſuch poſition as many of Lydgate's verſes are known to have been.'

The ſecond edition of Caxton's **Game and Playe of the Chesse**, conſidered to have been printed about 1476, is uſually regarded as the firſt work in the Engliſh language which had wood-engravings. Then followed the **Myrrour of the Worlde**, the **Golden Legende**, etc., containing illuſtrations. There are thoſe who believe that the chief part of theſe early Engliſh (?) engravings are imprints from metal plates in relief, and not from wood-blocks,* while others affirm that whether the impreſſions be from metal or from wood, they are, in all probability, not the productions of this country, but may be traced to books of an earlier date printed on the Continent. Mr. Noel Humphreys thus expreſſes himſelf on this ſubject:—

'It is probable that great part, if not the whole of the type of our early printers, was imported from Germany through the Low Countries, and conſequently the engravings muſt have been the work of foreign artiſts, the engraved blocks being imported at ſecond-hand from the Continent, and frequently introduced in Engliſh books without the ſlighteſt regard to their fitneſs either in ſubject or character. But, in fact, little is known upon this ſubject. Strutt and Evelyn, in ſpeaking of the early uſe of wood-engraving in England, confuſe the diſtinct arts of engraving on wood and on copper, while a writer in "Chambers' Cyclopædia" is no clearer, but infers that the art was "brought here from Antwerp by John Speed." Dr. Henry, of biblical celebrity, ſatisfies himſelf with a reference to Walpole's ſuperficial catalogue of engravers, all tending to prove that next to nothing is accurately known of the firſt ſtages of the art of wood-engraving in England. Some of the rude engravings in Caxton's "Mirror of the World," 1481, have indeed been thought to be

* *Antea*, p. 78.

of Britiſh workmanſhip, as alſo the plates of the ſecond edition of the "Game of the Cheſſe," &c., &c.; but even if ſo, they may yet be copies from foreign works, as we know that he copied a deſign from the "Biblia Pauperum" to illuſtrate his "Life of Chriſt." The cuts of the ſecond edition of the "Canterbury Tales," have, however, a fairer claim to be conſidered Engliſh work from certain peculiar characteriſtics of ſtyle, though beyond this there is no proof whatever.' (Bibl. 36, p. 186.)

In a curious Oxford edition of Caxton's Feſtial (or Liber Feſtivalis as it is frequently called) printed in 1486, but by whom is not ſurely known, there are ſome rather coarſe woodcuts: theſe, however, have been declared to have been the work of foreign artiſts, probably of the Netherlands.

Such views but little coincide with the opinions of thoſe who, like Strutt and Ottley, ſurmiſe we were as early in engraving, both on wood and metal, as were the Germans. We have before (page 51) alluded to a notion of Strutt in reſpect to engraving on metal; in regard to Mr. Ottley we may ſtate that he gives in his Hiſtory of Printing (Bibl. 52, p. 198) a facſimile of an early Engliſh wood-engraving repreſenting Chriſt in half figure above the inſcription of an Indulgence. This cut, he thinks, from the circumſtances under which it was found, may be as old as the Saint Chriſtopher. The inſcription is in Engliſh. As in the inſtance brought forward by Strutt, there muſt be ſurely a miſtake ſomewhere, notwithſtanding Mr. Chatto's reclamation;—

'I proteſt,' ſays he, 'againſt bibliographers going a begging with woodcuts found in old Engliſh books, and aſcribing them to foreign artiſts before they have taken the ſlighteſt pains to aſcertain whether ſuch cuts were executed in England or not.' (Bibl. 38, p. 198.)

In Strutt's and Ottley's inſtances the miſtakes relate rather to the date than to the locality of production.

It is almoſt alone among the book-plates of the ſixteenth century that ſpecimens of undoubted Engliſh art can be found. Not any ſeparate ſheets nor ſeries of beautiful deſigns, like thoſe of Dürer or Burgkmair, of bold rugged pieces ſuch as thoſe of Cranach, no grandioſe compoſitions and free technic as we owe to Titian, Boldrini, and Giuſeppe Scolari, are to be found. What there is muſt be ſearched for on the ſhelves of the bibliophiliſt;

the portfolios of the iconophiliſt muſt not be expected to furniſh much illuſtration. It ſhould be borne in mind, however, that a few of the cuts in Cranmer's Catechiſm, printed in 1548, are perhaps rightly judged to be from the deſigns of Holbein (*antea*, p. 240).

The firſt complete Engliſh tranſlation of the Old and New Teſtament, known as Miles Coverdale's, is ſuppoſed to have been printed at Zürich in 1535. It is ornamented with a number of woodcuts, which, although ſomewhat coarſely engraved, are deſigned with ſuch ſpirit as to have been conſidered not unworthy of Holbein. But be they whoſe they may, they cannot be regarded as of Engliſh origin and work.

'Wood-engraving in England during the time of Holbein's reſidence in this country appears to have been but little cultivated, but though there cannot be a doubt that the art was then practiſed here by native wood-engravers, yet I very much queſtion if it were practiſed by any perſon in England as a diſtinct profeſſion. It is not unlikely that many of the woodcuts which appear in books printed in this country about that period were engraved by the printers themſelves. It has, indeed, been ſuppoſed that moſt of the woodcuts in Engliſh books printed at that period were engraved on the Continent, but this opinion ſeems to be highly improbable,—there could be no occaſion to ſend abroad to have woodcuts ſo rudely executed.' (Jackſon and Chatto, p. 378.)

In the Bibliophile Illuſtré (vol. ii. p. 64), and Bookworm (vol. iv. p. 120), M. Berjeau ſhows that blocks engraved for Antoine Verard, the well-known Paris printer of the fifteenth century, were ſent to England, and uſed as late as 1656, while Pynſon, W. de Worde, Notary, and others, had not refrained from employing them in their editions of the 'Shepheardes Calendar.' A facſimile of one of the cuts, taken from an edition of 1618, may be ſeen in the number referred to of the Bookworm.

In the Britiſh Muſeum is an intereſting woodcut from three blocks, meaſuring 19 × 19¾ inches, repreſenting 'The Ark Royal,' the largeſt veſſel in Queen Elizabeth's navy, and the flag-ſhip of Lord Howard of Effingham in the battles with the Armada; ſhe carried fifty guns, and was of 800 tons burthen. In the woodcut

ſhe is repreſented as rigged with four maſts, and having the admiral's ſtandard at her gangway, thus continuing the cuſtom, which obtained in ancient as well as mediæval times, of exhibiting the armorials of the warriors on board a veſſel, on ſhields ſuſpended at her ſides; the Royal ſtandard flies at her mainmaſt head; the Tudor roſe is on a flag at the ſummit of her mizenmaſt, and a St. George's croſs appears at her foremaſt truck. This woodcut, if it be of Engliſh origin, is one of the oldeſt works of the kind executed in this country.*

From what has been ſtated, it muſt appear that there is not any neceſſity for entering further into the hiſtory of early wood-engraving in England. There is one point of detail, however, to which it may not be out of place to allude; it is, that the firſt number of an illuſtrated newſpaper appeared in England in 1643. It was called the 'Mercurius Civicus, or London's Intelligencer.' The firſt number contained a portrait of Charles the Firſt, and likewiſe one of Sir Thomas Fairfax, both engraved on wood. In the eleventh number on the *verſo* of the ſecond leaf (83-84) was given an illuſtration of a warlike weapon which had been found in certain houſes in Lancaſhire. Portraits of the Queen, Prince Maurice, Prince Rupert, Sir W. Waller, of a Lord Mayor, of a Sheriff, and a figure of Mercury were in due courſe preſented to the reader (Britiſh Muſeum, Burney Coll. vol. ii. 1643; vol. iii. 1643; vol. i. 1644).

The reviewer of the former edition of this work in the Athenæum, for January 3rd, 1874, remarks in reference to the above ſtatement concerning the 'Mercurius Civicus,'—

'We are not concerned to diſpute the priority of this periodical, yet it would be well to ſay that "Mercurius Civicus" was preceded by a countleſs hoſt of illuſtrated tracts and broadſides, all dealing with current events which differed but formally from the "Mercurius," and were by no means confined to a report of a ſingle event. For example, *Old Newes newly Revived* dealt with "the diſcovery of all occurrences happened ſince the beginning of the Parliament," and was publiſhed two years before "Mercurius." A *Perfect Tiurnall; or Welſh Poſt*, with a portrait of Charles the Firſt: "London, printed for her Welſh Poſt, to carry to her countrymen in Whales, 1643 (Sat., Feb. 4, to Sat., Feb. 11,

* Britiſh Muſeum Report, etc. for 1875, p. 41.

1643)," may be called an illuſtrated newſpaper, and muſt approach very cloſely to "Mercurius." It points to other and previous iſſues. It is probable that the portrait of the king which decorates the laſt-named periodical was not new; and it is certain that that which accompanied the former made its appearance again and again.'

If this country was backward in our preſent department of art during its infancy, it has ſince made amends, for now we are quite equal, if not ſuperior, to the wood-engravers of other places in mechanical technic, and the amount of deſign worked out in its ſervice is ſomething enormous at the preſent day. But the intention and ſpirit of the wood-engraving of our time are not identical with thoſe of the paſt. If in mere technic of cutting and mechanically producing lines, in knowledge of various ingenious expedients to aſſiſt the printing proceſs, and in choice of paper, the wood-engraver has never been ſeen to greater advantage than now; he has never—to uſe the words of an able critic—been more unfaithful to the true nature and principles of his art. No art has been ſo unfortunate as modern wood-engraving in being condemned from the firſt to produce reſults preciſely the contrary of thoſe which are naturally indicated by the method (Hamerton). As obſerved alſo by Mr. Aſpland,—

'The capacity of wood is limited. It can expreſs perhaps better than copper the ſtrong contraſts of light and ſhade, but trade neceſſities required that it ſhould do the work of copper; the tint tools were brought into full uſe, and the reſult was an imperfect imitation; the value of the proceſs is gone, and a poor, tame, and for art purpoſes, a worthleſs plate is produced.' (Introduction to Jobſt Amman's 'Gynæceum.' Holbein Society's Publication.)

To dilate on modern wood-engraving, however, would be to advance beyond our limits.

CHAPTER VIII.

THE SOUTHERN SCHOOLS OF WOOD-ENGRAVING.

Division I. — Wood-Engraving.

B. *Southern Schools*, as Italy, Spain—illuſtrated by

κ — Early printed books with cuts.
Vavaſſore, Jacopo di Barbarj, Campagnola, Beccafumi, Franceſco de Nanto, Giov. B. del Porto, Domenico dalle Greche, Boldrini, Scolari.

λ — Los Trabajos de Hercules, Regimento de los Principes.

IT has been already ſtated that in Italy wood-engraving was not taken up at firſt with that liking and ſpirit with which it was welcomed in the North. In the former country it was chiefly under the guiſe of 'chiaro-ſcuro' that it captivated the artiſt and arreſted the attention of the engraver. In this reſtriction the *incunabula*, before alluded to (p. 24), of courſe are not included; but with thoſe we tread upon debateable ground not within our immediate compaſs, and upon which we have already entered. It ſhould not be forgotten that at an after period ſome very fine and bold work proceeded from the Italian wood-engravers, who had the advantages offered by the deſigns of Raphael, Titian, and other great painters, whoſe compoſitions they developed on the block in a free and painter-like ſtyle.

The firſt woodcuts uſually regarded as Italian, with a date, appeared at Rome in 1467, in the form of illuſtrations to a work entitled 'Meditationes Johannis de Turrecremata.' This work is in folio, and is ornamented with thirty-four woodcuts, the firſt illuſtration being the Creation of the World, the laſt the Final Judgment. Theſe cuts are aſſumed to be have been engraved

by an Italian maſter, after the deſigns of Fra Angelico da Fieſole. But it is more probable that the engraving was the work of a German *formſchneider* in the employ of Ulrich Hahn (originally of Ingoldſtadt), a German printer then ſettled at Rome. As far as their mere technic is concerned, theſe cuts ſhould be regarded then rather as of Northern than of Southern origin. Paſſavant declares that 'il n'y a que quelques-unes des gravures qui rappellent par le coſtume des ſoldats romains et par les cyprès dans les payſages leur origine Italienne' (vol. i. p. 131). The forms are in outline, and though deſigned with more ſpirit than the cuts of Pfiſter's Tracts, can ſcarcely be conſidered as better engraved.

The next dated woodcuts illuſtrate the treatiſe of R. Valturius 'de Re Militari,' which appeared at Verona in 1472. They are thought by ſome to have been both deſigned and engraved by Mathæo de Paſtis.

'A conſiderable degree of talent is diſplayed in many of the deſigns; there is nothing in the engraving, as they are mere outlines, but what might be cut by a novice. . . . The drawing of the figure [a man ſhooting with a croſs-bow] is good, and the attitude graceful and natural. The figure, indeed, is not only the beſt in the work of Valturius, but is one of the beſt ſo far as reſpects the drawing, that is to be met with in any book printed in the fifteenth century.' (Chatto, pp. 186, 188.)

In 1497 an edition of the life and epiſtles 'De Sancto Hieronymo' was publiſhed by Lorenzo di Roſſi da Valenza, containing ſome fine woodcuts and woodcut capitals; but of all the wood-engravings executed, not only in Italy, but elſewhere, during the latter third of the fifteenth century, there are none to be compared for elegance of deſign with thoſe which adorn the 'Hypnerotomachia Poliphili,' printed by Aldus at Venice in 1499. By ſome critics, not only the deſigning but the engraving of theſe cuts has been aſcribed to Benedetto Montagna. It is juſt poſſible that he deſigned them, but whether he cut them wholly, or called to his aid either 'Maſter Jacob from Straſburg,' or Giov. Andrea Vavaſſore, or did not have anything to do with them, are the mereſt ſurmiſes. Paſſavant (along with others) refuſes to acknowledge Benedetto Montagna as even their de-

ſigner. Giovanni Bellini, Aleſſandro Botticelli, Andrea Mantegna, and Raphael Santi, have each been regarded as the authors of the beautiful cuts in the 'Hypnerotomachia.' On cut 3, which repreſents Poliphilo aſleep on the ground, occurs a Gothic letter b at the lower right hand corner. This letter is repeated on the cut of ſignature c (the thirteenth illuſtration) toward the left hand corner (Nagler, v. i. n. 1613). The forms, which are only in outline, bear intrinſic evidences of the old Padua-Venetian School, in which a certain fulneſs of contour prevailed, while at the ſame time there exiſted a decided feeling for beauty of form. When the more graceful of theſe charming cuts are compared with the early German book-prints, one is reminded of compariſons between the freſcoes of the Pompeian panels and the groteſques of George Cruikſhank. The feeling of theſe compoſitions is ſuch that we ſtrongly adviſe the reader to refer to the copies of them, as given in the Treatiſe of Jackſon and Chatto, in the fourth volume of Dibdin's Bibliotheca Spenceriana, p. 155, and in Weigel's Holzſchnitte, &c. (Bibl. 71.) The work itſelf, both rare and coſtly, may be ſeen in the Britiſh Muſeum, in the form of the Venice Edition of 1545. (634, l. 12.) At a ſale at Meſſrs. Sotheby's, in 1870, a copy brought 30*l.* 10*s.* Another copy was ſold a little later in the ſame year for 35*l.*, but this, on collation, proving to want four leaves, was reſold for 23*l.*

A large bird's-eye, or perſpective, view of Venice from ſix blocks finely engraved was executed by Jacopo di Barbarj, about the year 1500, and there are ſome early ſeparate Italian woodcuts which ſhould be referred to of ſeven ſheets of the 'Seven Planets,' bearing on three pieces the initials 'F. F.,' and one piece the addreſs, '*In Venetia p Zuan Adrea Vadignino di Vavaſſori al Ponti di Fuſeri.*' This has been preſumed to refer to Florio Vavaſſore (brother to Zoan Andrea), who worked at Venice in 1544. There are alſo woodcuts attributed to Zoan Andrea himſelf. Reference ſhould be made here to what has been ſtated previouſly (p. 190) in reſpect to an Italian block-book.

To Domenico Beccafumi of Sienna (b. 1486, d. 1551) at leaſt a dozen pieces have been aſcribed, and ſeveral examples of Domenico Campagnola may be met with.

From certain remarks by Luca Paciolo in the dedication of his

work, 'De Proportione Divina' (A.D. 1509), it has been thought that Leonardo da Vinci not only deſigned, but actually engraved, a few woodcuts. Commenting on theſe remarks of Paciolo, M. Dupleſſis writes,—

'The text is truly ſo formal that it does not appear to authoriſe any diſcuſſion. Nevertheleſs, it appears to us difficult to admit, after having examined the volume itſelf, that Leonardo da Vinci took any further part than that of furniſhing the deſigns. How can we ſuppoſe in fact that one of the greateſt artiſts who ever lived could have ſpent precious time in laboriouſly cutting a piece of wood to obtain a letter of the alphabet, a cube, or a triangle, when the firſt engraver at hand could have taken his place without diſadvantage? Among the numerous cuts which adorn this volume, one only is of any intereſt in an art point of view. This is the firſt cut, it is printed by itſelf, and repreſents a profile likeneſs in outline. The preciſion of the drawing and expreſſion of the countenance, more ſweet than powerful, ſuggeſt the hand of one of the Milan School, and the name of Leonardo might be placed below the portrait, without any perſon, we think, dreaming of diſplacing it.' (Bibl. 22, p. 49.)

The Marquis Girolamo d'Adda has endeavoured to ſhow that certain woodcuts attributed to Da Vinci are by 'le Rouennais Guillaume de Signerre' (Gaz. des Beaux-Arts, 1868, t. xxv. p. 123).

It has been a diſputed queſtion whether the eminent copper-plate engraver, Marc Antonio Raimondi, and his well-known pupil, Agoſtino di Muſi, ever worked on wood. Firmin Didot (Bibl. 18, col. 105) and Berjeau reply in the affirmative. At the ſale of Dr. Welleſley's Library in 1866, the following announcement was in the catalogue:—

'2016. "Epiſtole & Evangeli Volgari hyſtoriate," printed within woodcut borders with beautiful wood-engravings, by Marc Antonio (with his cypher), and Agoſtino Veneziano; calf extra, g. e. exceſſively rare. Venetia, 1517.'

In the Bookworm, vol. i. p. 188, M. Berjeau alludes to this volume as follows:—

'A moſt important work for the hiſtory of wood-engraving, as it proves beyond a doubt that Marc Antonio Raimondi and Agoſtino Vene-

ziano engraved on wood as well as on copper. Heller, who informs us that Agoſtino by ſome had been mentioned as an engraver on wood, but that there was not the ſlighteſt foundation for ſuch a ſurmiſe, was totally ignorant of any attempt even by Raimondi, an ignorance ſhared by Bartſch, and all others who have given a liſt of his works.'

The volume in queſtion ſold for 32*l.*

Not leſs a perſon than Maria di Medicis is ſaid to have engraved on wood. There is a portrait by her of the date 1587—a young Florentine lady—an impreſſion of which is in the Britiſh Muſeum, and a facſimile in Weigel's Holzſchnitte Berühmter Meiſter (Bibl. 71). Some perſons have regarded this portrait as the likeneſs of the Queen at fourteen years of age, while Chatto laughs (p. 461) at what he terms the credulity of thoſe who believe that Maria di Medicis engraved it. If, however, what is ſtated by Robert Dumeſnil (Bibl. 62, vol. v. p. 66) be correct there is hardly a valid reaſon for rejecting the prevalent opinion.

The following maſters may be ſignaliſed alſo as among the recogniſed workers in the preſent department.

FRANCESCO DE NANTO. Flouriſhed at Venice about 1530.

(Paſſ. vol. vi. p. 213.)

This engraver, who was a native of Savoy, reproduced the compoſitions of Girolamo da Treviſo (1497–1544), but not any details of his liſe have reached us. His woodcuts are in the Venetian ſtyle, large, clear, and firm in technic. In the Britiſh Muſeum is a ſeries from a Life of Chriſt, on one piece of which is the inſcription — 'Franciſcus De Nanto De Sabaudia' P° Miuciaſci M Inſcidit.'

The cypher D†N on a woodcut of 'The Flight into Egypt' has been aſſumed to belong to this maſter, but it was uſed by the printer, Domenico Nicolini, who lived at Venice about the year 1600, and he might, as publiſher, have placed it there long after the execution of the cut.

Giovanni Battista del Porto (or the Maſter with the Bird).

(B. xiii. p. 244; Paſſ. v. p. 149.)

A well-known engraver both on metal and wood working during the firſt half of the ſixteenth century. He belonged to the Lombardo-Venetian School. Seven or eight woodcuts are attributed to him.

His mark was compoſed of the capitals I·B· and a large bird by the ſide of the ſecond letter.

Domenico dalle Greche. Worked at Venice about 1549.

This maſter ſcarcely admits of further recognition than is afforded by the inſcription on one of a ſeries of twelve ſheets compoſing a large cut of the 'Paſſage of the Red Sea by Pharao,' after Titian. This print is a magnificent example of deſign and of free bold technic. More than one impreſſion of it may be ſeen in the Britiſh Muſeum.

Nicolo Boldrini of Vicenza. Worked at Venice in 1566.

(Paſſ. vol. vi. p. 217.)

He had the great advantage of having the deſigns of Titian to endow with permanent form, and ſo well was this duty occaſionally done that it is the opinion of ſome that Titian himſelf muſt have cut as well as deſigned theſe finer compoſitions.

'For my own part,' remarks Cumberland (p. 390), 'I take him to have been *a mere wood-print cutter*, and that what he executed from Titian was drawn on the blocks by that maſter, otherwiſe he would have been better known, as nothing of Titian's pen drawing can be ſuperior to

the caricature of the Laocoon, and no common wood-cutter could have copied it with ſuch freedom and expreſſion.'

The pieces by Boldrini after his favourite maſter are generally of good ſize, bold and free in execution, the compoſitions being as grandioſe in their feeling as their technic is broad. The cabinet ſhould decidedly not be without one or two ſpecimens of theſe fine illuſtrations of Italian art. Attention may be directed to the Six Saints (Paſſ. vol. vi. p. 233, n. 53); Samſon and Delilah (Paſſ. no. 5); Saint Jerome (Paſſ. no. 58); Portrait of Charles V.; Repoſe in Egypt (Paſſ. no. 12); Marriage of Saint Catherine (Paſſ. 61); and Venus and Cupid (Bartſch, vol. xii. p. 126, no. 29). On the latter piece (which may be met with alſo as a chiaro-ſcuro) is inſcribed the moſt complete reference to the maſter that we poſſeſs. On a few other cuts his ſignature NB and Nic bol inc may be found, but in a great many inſtances the works have been referred to Boldrini upon only probably correct conjecture. (Paſſ. vol. i. p. 150; ſee alſo Nagler, vol. i. n. 1888; vol. iv. n. 2321.)

Giuseppe Scolari of Vicenza. Worked at Venice under Paolo Cagliari Veroneſe in 1580.

(Paſſ. vol. vi. p. 218.)

Of the perſonal hiſtory of this maſter not anything is known beyond the above than that he received his early education in his own country from Giovanni Battiſta Maganza. He was a bold and free workman, and his cuts, both in deſign and technic, are not unworthy of companionſhip with the works of Boldrini, Sichem, and Jegher. His action is in fact too energetic, and his line in ſome caſes coarſer than is agreeable. Nevertheleſs an example or two of Scolari ſhould certainly be among the *deſiderata* of the collector of ancient wood-engravings. Not more than ten or twelve pieces have been aſcribed to him. Of theſe the Ecce Homo (Paſſ. vol. vi. p. 229, no. 32); Chriſt led to Execution (Paſſ. no. 33); the Abduction of Proſerpine (Paſſ. no. 67), will afford a good idea of this artiſt's ſtyle and work. But it will be rather from the Saint George (Paſſ. no. 56), that a due

notion may be had of the amount of exaggeration which Scolari could impreſs on both his deſign and technic.

On ſome of Scolari's pieces his name in full occurs, on others it is wanting. The latter cuts have been aſſigned to him from intrinſic evidence.

About the time of Titian, when good and bold engravers worked in Italy, numerous large pieces from ſeveral blocks were produced which, however intereſting and deſerving of a place in the collection of a public inſtitution, are utterly unmanageable by the private collector. If the ſeparate ſheets remain unconnected the character and effect of the whole are loſt, and if joined together it is moſt inconvenient to ſtudy them. In the cabinet of the Britiſh Muſeum is a portfolio of ſome of theſe elephantine wood-engravings mounted on linen. It is well worthy the inveſtigation of the ſtudent, who may find in it not only the large and vigorous pieces in queſtion, but other and ſmaller examples deſerving his notice. Some of the latter were intended for chiaro-ſcuros, but impreſſions were often taken and allowed to remain as if from ſingle blocks and hence are to be met with as ordinary woodcuts.

Among the ſmaller examples to which attention may be directed is the ſeries of ſeven curious early pieces marked as 'probably from the Italian verſion of Æſop's Fables printed at Verona in 1479;' alſo the ſet of ten cuts from 'Gli Alchemiſti,' on one of which is inſcribed 'Mecarinus de Senis inventor S,' and which according to Paſſavant (vol. vi. p. 151) implies 'Domenico Beccafumi de Sienne ſurnommé "il Mecarino."' There are alſo two pieces which have been aſcribed to Meldolla (Cumberland, Bibl. 14, p. 412), and a few from the 'Sanctum Dei Evangelium Arab. Lat.,' the compoſitions in which were furniſhed by Antonio Tempeſta, and engraved, in part at leaſt, by Leonardo Norſini or Paraſole. This edition of the Goſpels in Latin and Arabic was 'reſcued from almoſt entire oblivion by Malanimeus, and now as a contribution to art is ſaved from oblivion in the publications of the Holbein Society.' (Facſimile Reprint, London, 1873; alſo Nagler, vol. iv. n. 1256.) There is a larger piece—a ſort of *fête champêtre*—having on it 'Ant. Tempeſtis Inv.' 'Pompeio Orſino fecit.'

Spanish School.

In Spain as in Italy, engraving on metal was early preferred to engraving on wood for the illuſtration of books. The oldeſt cuts recorded are thoſe accompanying a work, entitled, 'El libro de los Trabajos de Hercules.' It was publiſhed at Zamora in 1483, and contains eleven illuſtrations. Paſſavant refers to a work, 'Regimento de los Principes,' publiſhed at Seville in 1494, as an example of the fact that Spaniſh wood-cuts of the firſt half of the ſixteenth century are moſtly in the German ſtyle, and were executed probably by German artiſts and workmen who introduced the art of printing into Spain. (See Paſſ. vol. i. p. 171.)

Some intereſting obſervations in connexion with wood-engravings occurring in an early Spaniſh book, and ſubſequent editions of it in other languages, may be found in the fourth volume of the Bookworm (1869) under the title 'Le Chevalier Délibéré.' The book was firſt written in French, 1483, and printed in 1488;* according to the writer in the Bookworm,—

'the beſt tranſlation is the Spaniſh one . . . . por don Hernando de Acuña. Barcelona, 1565 . . . . the moſt excellent engravings of this edition are the work of an unknown Spaniſh artiſt whoſe monogram is A, and ſometimes E Æ. We looked in vain in Brulliot for the monogram and name of this artiſt, who highly deſerves to be recorded in the hiſtory of Spaniſh engraving during the latter part of the ſixteenth century.' (p. 26.)

The above remarks ſhould be ſupplemented by reference to Nagler. (Bibl. 48, vol. i. no. 389.)

* See Dibdin's 'Bibliographical Tour,' vol. iii. p. 526.

CHAPTER IX.

THE MASTERS OF THE STYLE OF ENGRAVING TERMED 'CHIARO-SCURO.'

DIVISION I.—WOOD-ENGRAVING.

C. CHIARO-SCURO WORKERS of *Northern Schools*, illuſtrated by
μ— Cranach, Baldung, Burgkmair, Wechtelin, Goltzius, Jegher.
„ of *Southern Schools*, illuſtrated by
„ — Ugo da Carpi, Antonio da Trento, Nicolo, Andreani, Coriolano.

THE method of producing the particular effects of the ſtyle of engraving and printing-off impreſſions termed 'chiaro-ſcuro' has already been deſcribed (p. 95) in a general way. The works ſo produced are often very beautiful, and ſome of the more popular ſpecimens in the cabinet of the collector, as far as the uninitiated are concerned, will be found to be in this department of art. The pictorial reſults ſuch prints afford from the judicious employment of gradations of colour, and the grandeur of the deſigns and freedom of hand diſplayed in the compoſitions and technic, combine to arreſt the attention of the unlearned as well as of others. Nor is this to be wondered at, ſeeing that both the beſt deſigners and the beſt craftſmen have been ſo often engaged on the taſk. In this branch of engraving, the Italians in particular excelled, and it is therefore capable of affording evidences of grace and feeling which are often but ſlightly apparent in other efforts of wood-engraving of early times.

But it muſt be admitted that ſome rough work—though artiſtic in one ſenſe—is to be met with amongſt the chiaro-ſcuros. A mixture of coarſe indented outline, irregular ſplotches of colour,

unfiniſhed work and coarſe textured paper are occaſionally found in theſe prints to ſuch an extent that the latter become 'caviare' to the many, and the eye of the amateur alone can be brought to appreciate them. But taking chiaro-ſcuros *en maſſe*, and weighing the great number of beautiful pieces againſt the leſs attractive ſpecimens, we may ſafely aſſure the collector that from theſe prints he may fill a moderate-ſized portfolio with examples which will ſtand fair to rank high in the opinion of his artiſt friends.

'When we look at the Triumph of Cæſar drawn by Andrea Andreani after Mantegna, we ſeem to have before us the originals of thoſe ſublime *temperas*, in which the painter has reſuſcitated the Roman world, and put motion into the antique ſculptures. When we meet with on the prints of the ſame engraver the grandioſe deſigns traced by Beccafumi in the Duomo of Sienna—thoſe magnificent pavements which arreſt the ſteps and admiration of the traveller—we are pleaſed to behold them again, and not leſs pleaſed to think that others may thus enjoy them without travelling to Italy. What delightful illuſions we experience from the *camaïeux* of Antony of Trent, as they reproduce the figures of Parmigiano ſo nobly mannered in their eaſy and graceful actions! What majeſty the thoughts of Titian retain when tranſlated by Boldrini!' (M. Charles Blanc, 'Grammaire,' &c., p. 649.)

It has been already ſeen that Germany and Italy have quarrelled for the honour of having originated the 'chiaro-ſcuro.' Malpé and Cheron aſcribed the firſt efforts to Girolamo Moceto in the year 1500, but their illuſtrative example continues apocryphal (Nagler, vol. iii. n. 1115), and there cannot be much doubt as to how the credit ſhould be awarded. To Germany, the palm of *priority* at leaſt muſt be given, for the earlieſt known chiaro-ſcuro with a date is a Venus and Cupid, by Lucas Cranach the elder, having 1506 marked on it. It is a piece from two blocks Then follow a Repoſe in Egypt, by the ſame maſter, of the year 1509; an Adam and Eve, by Hans Baldung (Grün), 1510; the Sorcereſs, by the ſame, 1510, a chiaro-ſcuro, from three blocks; the portrait of Pope Julius II., by J. Dienecker, after Burgkmair, 1511; the portrait of Baumgartner, by the ſame, 1512, a piece from three blocks; and the Rhinoceros of Albert Dürer, 1515, from two blocks.

The firſt Italian pieces—thoſe of Ugo da Carpi—carry us back only to 1518, though it may be allowed that this artiſt worked at the proceſs in 1516. The earlieſt date actually on his work is 1518. If it be objected in reference to the German claims that the blocks of ſhadow tints were added at an after period to the original blocks of the prints juſt inſtanced, as would appear to have been the caſe with reſpect to the Rhinoceros of Dürer, we muſt fall back on the documents publiſhed by Herberger (*antea*, pp. 66, 97, 223), which prove that in 1511 and 1512 prints from three blocks had been already prepared by Joſt Dienecker at Augſburg after deſigns by Burgkmair. We may recall to mind particularly the letter from the engraver himſelf to the Emperor Maximilian, in which he boaſts of being the inventor of engraving on wood from three blocks, and announces that he has executed in this manner a portrait of Baumgartner, after a drawing by Burgkmair. Another of theſe prints of greater age (1510), likewiſe by Burgkmair, is that repreſenting 'A young Man ſeized by Death,' imperfectly deſcribed by Bartſch, vol. vii. p. 215, n. 40.

Heller remarked more than half a century ago that in the Straſburg 'Ptolemy' printed by I. Schott in 1513, the maps had been worked off from three blocks. Paſſavant, referring to this volume, obſerves:—

'The map of Lorraine is printed in three colours. The hills and foreſts are in green, the chief towns in red, and the villages in black. The armorial bearings encircling the maps are likewiſe printed in colours repreſenting the proper metals.' (vol. i. p. 71, note.)

The credit then of having originated the preſent method of engraving with even three blocks belongs to Germany, but the Italians greatly advanced this particular proceſs, not only by beſtowing on their prints the aſpect of more artiſtic drawings having numerous gradations of light and ſhade, and of colour, but by occaſionally employing four blocks in their production. This working with ſeveral blocks, and the reſorting to the beautiful compoſitions of Raphael, Parmigiano, Titian, and other great painters, conſtitute the part which the Italians took in advancing the practice of chiaro-ſcuro. It muſt be allowed, too, that with whatever

number of blocks they worked, the Italians continued to improve the method by aſſociating with it an amount of artiſtic feeling not uſually beſtowed on it by their Northern compeers. It may be granted, however, that in ſome of the pieces of Wechtelin, Baldung, and Burgkmair—the earlieſt in the field—conſiderable taſte and freedom are exhibited.

Albrecht Durer (*antea*, p. 204).

There are four pieces having this maſter's cypher, which were printed after Dürer's time as chiaro-ſcuros. Theſe are the Rhinoceros (B. vii. p. 147, n. 136); the Holy Family (B. vii. p. 176, n. 10); the large Chriſtus-kopf (B. vii. p. 182, n. 27); and the Portrait of an Elector of Saxony (B. vii. p. 189, n. 43).

Of the firſt piece, and, indeed of the other prints alſo, it may be remarked that the ſhadow or colour tints were not originally intended, but were added afterwards; of the ſecond, that the original block is thought by many to be a ſpurious Dürer; of the third, that, though generally admitted to be a genuine Dürer, its authenticity has been doubted by a few; and of the fourth, that it is at leaſt doubtful. The portrait of Ulrich Varenbüler (B. 155) may alſo be met with as a chiaro-ſcuro, but with which Dürer as ſuch had as little to do as he had with the other examples. The 'Varenbüler' appeared as a chiaro-ſcuro firſt at Amſterdam in the ſeventeenth century. All pieces are of great rarity.

Lucas Cranach the Elder (*antea*, p. 228).

As this maſter was the earlieſt worker in chiaro-ſcuro, the collector ſhould have of courſe an example of his practice. Judging the Venus and Cupid (B. vii. p. 291, n. 113) as an impreſſion from a ſingle block, and from what has been ſtated concerning it as a chiaro-ſcuro, we infer it muſt be Cranach's beſt work. As a chiaro-ſcuro, however, we have not had the advantage of ſeeing it.

A well-known piece is the Repoſe in Egypt, dated 1509 (B. vii. n. 3). It has too 'ſpotty' a look, ariſing from the numerous ſcattered high lights; it wants quiet. The Saint Chriſtopher from two blocks may alſo be mentioned (B. vii. n. 58).

HANS BURGKMAIR (*antea*, p. 224).

A ſpecimen of this artiſt ſhould be ſought for; it will be difficult to obtain, however. His chief pieces are the Virgin and Child (Paſſ. vol. iii. p. 270, n. 84), Equeſtrian Portrait of Saint George (B. vii. p. 208, n. 23), Saint Luke painting the Portrait of the Virgin (B. vii. n. 24), and Death ſeizing a young Man (B. vii. n. 40), a piece from three blocks. According to Paſſavant, the deeper ſhadows in the firſt-mentioned print have been added with the bruſh.

JOHANN WECHTELIN (alſo J. VUECHTLIN, likewiſe JOHANN ULRICH PILGRIM). Worked at Straſburg from 1508 to 1520; died at Straſburg —— ?

(Bartſch, vol. vii. p. 449.)

Among the better of the early German chiaro-ſcuros are twelve pieces bearing as author's mark Io V. and two croſſed pilgrims' ſtaves on a tablet, but without a date .

Until recently the author of theſe prints was called JOHANN ULRICH PILGRIM, and '*Le Maitre aux bourdons croiſés.*' He was conſidered as belonging to the end of the fifteenth century. In 1851 Loedel (ſenior) announced that the ſo-called J. U. Pilgrim was the ſame perſon as Johann Wechtelin, a painter of Straſburg, the author of a well-known Paſſio Chriſti, and of illuſtrations to the works of Dr. Geiler von Kaiſerſberg and various theological treatiſes of the beginning of the ſixteenth century. Paſſavant, Schneegans, and Loedel (junior) have ſupported this view of the identity of Pilgrim and Wechtelin, placing the artiſt (with Wechtlin as his proper name) at the beginning of the ſixteenth century, and as forming one of the Dürer circle, in which, along with Burgkmair, Schäufelin, and others, he held a worthy place. Nagler oppoſes theſe concluſions (Bibl. 48, vol. iv. n. 219), and maintains that the maſter of the 'Paſſio Jeſu Chriſti Salvatoris,' of 1508, who is Io. Vuechtlin, was not

the author of the chiaro-ſcuros marked Io. V. and attributed to one I. Ulrich Pilgrim. Nagler denies alſo that the croſſed inſtruments repreſented on the chiaro-ſcuros are intended for pilgrims' ſtaves, believing them to be meant for cutting tools. To enter into the diſcuſſion would be to go beyond our limits, we muſt refer the reader to Loedel's work, Bibl. 42; Paſſavant, vol. iii. p. 327, and Nagler, vol. iv. n. 219.

The chiaro-ſcuros marked Io. V. with two croſſed ſtaves (?) are from two blocks. They are very rare, and it is not likely the collector will be able to procure any of them. But as they all are very good, and ſome—as we think—extremely fine, the work of Loedel will not be an undeſirable acquiſition. In it excellent facſimiles of the originals exiſt along with much general information in reference to chiaro-ſcuros and wood-engraving.

Particular attention may be directed to the following beautiful pieces among the ſet to which the mark of this artiſt is attached. The Crucifixion (B. vii. p. 449, n. 1), Saint Sebaſtian (B. 5), Alcon B. 9), and the Death's Head (B. 6). About ſome of the chiaro-ſcuros of Io. V. there is an Italian look or feeling which neither Cranach nor Grün ever evinced.

Hans Baldung (Grün) (*antea*, p. 232.)

This fine, free, and expreſſive worker offers in his chiaro-ſcuros to the collector not only the beſt examples of his abilities as an artiſt and engraver, but alſo prints of this character which have not been ſurpaſſed by any of the Maſters yet mentioned of the preſent department. Three of his pieces are older than any of the works of the Italian engravers. Endeavour ſhould be made to obtain one at leaſt of them. They are Adam and Eve, from two blocks (B. vii. p. 306, n. 3), with the date 1511; the Sorcereſs (B. 55), 1510, from three blocks; and a fine undeſcribed portrait of Ferdinand the Firſt, an impreſſion of which is in the Britiſh Muſeum. In our opinion the Adam and Eve of this maſter is one of the fineſt of the old German chiaro-ſcuros. The Sorcereſs is a ſomewhat bizarre deſign, and may be met with as an impreſſion

from a ſingle block, as well as a chiaro-ſcuro. The author was aſked in 1874 30*l.* for a fine impreſſion of the chiaro-ſcuro, but fine and rare as it might be the price was ridiculous, and was not entertained for a moment. (Eiſenmann in Meyer, Bibl. 45, art. Hans Baldung.)

HENDRICK GOLTZIUS (or GOLZ). Born, Mühlbrecht, 1558; died, Haarlem, 1617.

(Bartſch, vol. iii. p. 3.)

This very clever and bold deſigner, who often engraved his own compoſitions as well as the works of other artiſts, will be frequently attracting notice, more eſpecially as engraver with the burin, at examinations of the portfolios of the printſellers. But whether on wood or on metal, Goltzius was no common man, and in ſome reſpects may be regarded as a maſter of firſt rank. As a draughtſman he was clever; as a deſigner, learned; as a compoſer, ingenious; and as regarded both the graving-knife and burin, his knowledge and practice of technic were capable and extenſive.

To Goltzius the cabinet of the collector may be ſaid—in face of Cumberland's diſdain—to be indebted for ſome very choice work. The maſter's crowning fault is—exaggeration; whether in deſign or technic he can with difficulty refrain from overdoing his work. His *taſte*, in fact, was bad; he was *trop prononcé* in everything; he ſometimes appeared almoſt ſavage. Goltzius had ſcience, he had art, but he led both to the verge of contortion and the groteſque. He imitated Michael Angelo; but, as Chatto obſerves, 'not with ſucceſs; he too frequently miſtakes violence of action for the expreſſion of intellectual grandeur, and diſplays the contortions of the Pythoneſs without inſpiration.' Yet with all his faults—ſome of which were common to his contemporaries—none of the latter can be compared with him.

Here we have to regard Goltzius as a worker on wood and in chiaro-ſcuro only; as the latter he muſt be allowed to have been of firſt rank, and one of the moſt effective maſters. His colour is rich and contraſted, but ſometimes a little too poſitive. Moſt of his pieces are from three blocks.

The portfolio of chiaro-ſcuros should certainly not be deficient in his Hercules killing Cacus. (B. vol. iii. p. 72, n. 231.) Some of the finer impreſſions of this print are almoſt dazzling, even by candlelight. Choice may be made of one or two pieces from the Divinities of the Fable (B. nn. 232-237); of theſe the Helios (B. 234) is ſpecially recommendable. John the Baptiſt (B. 226), from three blocks, is likewiſe fine. A landſcape, ſuch as B. 242-245 include, will form a novelty in the portfolio of chiaro-ſcuros. Goltzius' mark is a cypher formed by the capitals H G .

CHRISTOPH JEGHER (*antea*, p. 247).

One of the large landſcapes after Rubens, in which a general tint block has been employed, may form an agreeable addition to the portfolio.

It is rather to the Southern than to the Northern ſchools that the collector muſt look for the chief ornaments of his cabinet in the preſent department. To the Italians we paſs then.

UGO DA CARPI (or HUGO D. C.) Born, Carpi, 1450? died, Rome, *circa* 1520.

(Bartſch, vol. xii. p. 11; Paſſ. vol. vi. p. 206.)

In one of two intereſting documents concerning this maſter which have come down to us, he deſcribes himſelf as a wood-engraver only, and aſks for the protection of the Venetian Senate againſt ſuch perſons as may intend to copy and counterfeit his deſigns in chiaro-ſcuro, of which proceſs he declares himſelf to have been the inventor. The date of this application to the *Signoria* is 1516. The exact reſolution to which the latter came is not known. Nagler and Paſſavant think that Ugo was ſucceſsful in his demand. The artiſt, however, left Venice and went to Rome. We are fully aware of this fact, viz., that U. da Carpi was not the *inventor* of the chiaro-ſcuro treatment of wood-engraving. As before ſtated, there are pieces by Lucas Cranach having the dates 1506 and 1509 on them reſpectively, while there is not any

work of the Italian maſter bearing an earlier date than 1518 (*antea*, pp. 96, 268).

On arriving at Rome the artiſt commenced his fine ſeries of chiaro-ſcuros from Raphael's deſigns. So admirable are ſome of the ſeries that they have been thought by a few critics to have been drawn on the blocks by Raphael himſelf. While moſt effective in reſults, Ugo da Carpi was yet ſimple in execution. Generally three blocks were ſufficient for his intentions. His contours are decided, and his half-tints well charged. The chiaro-ſcuros executed by him have been declared to be not only ſuperior to the works of the German maſters, but as remaining unſurpaſſed to the preſent day. Loedel obſerves,—

'It is not, as is often aſſerted, that merit is due to Ugo da Carpi chiefly for the uſe of three blocks in his chiaro-ſcuros, but rather for the peculiar repetitions of the broad lights, ſhadows, and half-ſhadows, the *rentrées* affording which were capable almoſt alone—*i. e.* without the outline-block—of producing the effects of a ſketch in colour.' (Bibl. 42.)

One of the maſter's forcible pieces is that which, according to Vaſari, was his firſt eſſay in the new proceſs, viz., A Sibyl reading as a Boy holds a Torch (B. vol. xii. p. 89, n. 6). It is from a deſign by Raphael, and from two blocks. This print is ſo good that the collector will do well to refer to the facſimile of it in Weigel (Bibl. 71), if he cannot get a glance at the original, which we need ſcarcely ſay is rare. A copy of it the reverſe way is to be more frequently met with. This in itſelf is ſo ſatisfactory that it may be regarded as a ſecond *chef-d'œuvre*. Weigel is of opinion that the latter is a chiaro-ſcuro by Parmigiano, who is ſuppoſed to have received inſtruction from Ugo da Carpi during the time the two artiſts were at Rome together.

It is ſurmiſed by Nagler that Parmigiano himſelf muſt have engraved the wood occaſionally and prepared ſeveral of the blocks in colour which have been attributed to A. da Trento, U. da Carpi, Nicolo, Andreani, and Ghandini. To the ſatisfactory development of ſome of theſe chiaro-ſcuros careful imitation of the pattern drawing was neceſſary, and this often with three or even four blocks. To effect this would be beyond the capacity

of an ordinary wood-engraver, and the immediate co-operation of the original draughtſman or painter would be requiſite. (Nagler, v. ii. p. 846.)

Vaſari and others look upon the Diogenes after Parmigiano (B. xii. p. 100, n. 10), as the chief piece of the maſter, and certainly both it and the Saturn (B. p. 125, n. 27) are very fine and free. The Diogenes was one of his later works. The Death of Ananias, after Raphael (B. p. 46, n. 27), was one of the firſt, as it bears the date 1518. David and Goliath (B. p. 26, n. 7), the Miraculous Draught of Fiſhes (B. p. 37, n. 13), the Deſcent from the Croſs (B. p. 43, n. 22), the Reſurrection (B. p. 45, n. 26)—all after the deſigns of Raphael—are noteworthy. Æneas and Anchiſes (B. p. 104, n. 12), after the ſame painter, is a very ſatisfactory piece.

Some of Ugo da Carpi's prints are marked with his name; others with **V D C** or **V G O**; ſeveral—at leaſt they are attributed to him—are without any ſignature. It is probable that this maſter left behind him ſome fine ſimple woodcuts, beſides the chiaro-ſcuros; but the former, being unſigned, have been allotted rather haſtily to Boldrini. (See Paſſ. vol. vi. p. 209.)

ANTONIO DA TRENTO (alſo ANTONIO FANTUZZI DA TRENTO). Born 1508? died —— ?) A. Fantuzzi, from Bologna, working at Fontainebleau, 1540–1545.

(Bartſch, vol. xii. p. 14.)

This maſter was a pupil of Parmigiano, and was inſtructed by the latter in what he had learnt from Ugo da Carpi concerning the production of chiaro-ſcuro effects. A. da Trento followed Parmigiano to Bologna about 1530, where he proceeded to work in chiaro-ſcuro, after the deſigns of this artiſt. Moſt of his pieces are from three blocks, and are well eſteemed. Bartſch allots him fifteen works, but regards him as one perſon with Antonio Fantuzzi, to whom he aſcribes thirty-ſeven. Selection may be made from the following pieces: the Martyrdom of Saint Peter and Saint Paul, after Parmigiano (B. xii. p. 79, n. 28); the Tiburtine Sibyl and Auguſtus, after the ſame (B. p. 90, 7); a Seated Man,

viewed from behind (B. p. 148, n. 13). Relative to the laſt, Bartſch writes,—

'This, which is nothing more than a ſimple academy figure, is yet of ſingular beauty, both for the correctneſs of the drawing and the lightneſs of touch. Parmigiano alone was capable of ſuch refinement, and we can ſcarcely doubt that he himſelf traced on the wood, both the outline and the hatchings which expreſs the ſhadows and lights, before they were engraved.'

Saint John the Baptiſt in the Deſert (B. p. 73, n. 17), after Parmigiano, from two blocks, although but a ſmall engraving, is generally regarded as of conſiderable beauty. Weigel gives (Bibl. 71) two facſimiles of it, conſidering it of ſuch excellence as to warrant the idea that Parmigiano muſt himſelf have cut the outline and ſhadows, as well as have prepared the colour-blocks, and have given them to Antonio da Trento as offering examples to be followed.

The mark of the maſter is a monogram forming the capitals AT, ANT, ANT.

Upon certain etchings of the Italian ſchool a monogram forming AFT may be ſeen. Theſe etchings were at one period aſcribed to Antonio Fantuzzi, an engraver and painter of Bologna, at firſt a ſcholar of Parmigiano, and afterwards connected with the ſchool at Fontainebleau from 1540 to 1545. To this ſame A. Fantuzzi have been aſcribed likewiſe, by ſome, a few of the chiaro-ſcuros attributed by many to Antonio da Trento. Vaſari, Bartſch, and other writers have maintained that Antonio da Trento and Antonio Fantuzzi, or the chiaro-ſcuriſt and the etcher, are one and the ſame perſon. This view is oppoſed by others. The queſtion may be found diſcuſſed in Nagler, vol. i. n. 17, n. 579; and Paſſ. vol. vi. p. 195.

GIUSEPPE NICOLO (VICENTINO). Lived during the firſt half of the ſixteenth century.

(Bartſch, vol. xii. p. 16.)

He was a pupil of Parmigiano, whoſe deſigns he worked out in chiaro-ſcuro, often very effectively. In the ſtyle of his work he

followed Ugo da Carpi. According to Paſſavant 'he is diſtinguiſhed from Antonio Fantuzzi, his contemporary under Parmigiano—who likewiſe engraved in clair-obſcur after this maſter—by not employing engraved lines for repreſenting ſhadows, but uſing flat tints on the block for that purpoſe.' Bartſch refers to the following piece from three blocks, after Parmigiano, as one of the moſt perfect which has been executed from this painter, viz., Chriſt healing the Lepers (B. p. 39, n. 15). The action is fine and dramatic, and the effect good; but the drawing is looſe, if not ſlovenly, in parts. Hercules and the Nemean Lion (B. p. 119, n. 17) is a worthy example of the maſter, as is alſo B. p. 99, n. 9. The Portrait of Charles the Fifth is fine, and may be met with as a ſimple wood-engraving as well as a chiaro-ſcuro.

GIUSEPPE SCOLARI, of Vicenza (*antea*, p. 263).

Of this artiſt we have ſeen a very fine Entombment. From it and what we know of his ſimple wood-engravings, we ſhould be inclined to think he muſt have executed ſome other covetable chiaro-ſcuros.

ANDREA ANDREANI. Born, Mantua, 1540? died at Rome or Mantua, *circa* 1623.

(Bartſch, vol. xii. p. 17.)

It is not unlikely that this maſter was born later than even 1546. The earlieſt date on any of his pieces is 1584, and it is not very probable—man of energy and induſtry as he was—that from thirty to forty years would paſs before he came into public notice. We are in ignorance as to his inſtructor; nor is there concluſive evidence that Andrea Andreani went to Rome, although it ſeems likely that he did go there.

Andreani was an artiſt of conſiderable repute, more widely known, perhaps, as a chiaro-ſcuriſt than any other Italian engraver, as he not only produced a large number of prints properly his own, but alſo procured blocks cut by other perſons, added blocks to theſe, or, having retouched them, publiſhed impreſſions from them,

as if they had been engraved originally by himſelf. As Andreani took care to ſelect the blocks of ſuch able workmen as Ugo da Carpi, Antonio da Trento, and Giuſeppe Nicolo, to metamorphoſe into his own productions, he has ſometimes obtained credit for more than he deſerved; for, though a good engraver, he was ſcarcely equal to the maſters before mentioned. On the other hand, occaſionally, he has had ſcantier juſtice done him than was proper, ſince ſcepticiſm has prevailed reſpecting prints truly his own, on account of his undoubted deceptions in other inſtances.

Andreani was a fine chiaro-ſcuriſt, and has popularly afforded an admirable idea of the grand ſtyle of Beccafumi, in his chiaro-ſcuros after the deſigns of this painter for the moſaics of the pavement of the Duomo at Sienna. The moſt recent criticiſm on the artiſt which we have met with is by Kolloff, in the article on Andreani in the firſt volume of Meyer's Nagler's 'Künſtler-Lexikon.' It is to this effect:—

'Bartſch, who is ſo ſcrupulous, evidently undervalues Andreani more than is juſt when he places him ſo far below his predeceſſor Ugo da Carpi. The pictorial effect in Andreani's pieces certainly is not ſo ſtriking as it is in the works of Ugo da Carpi, who practiſed quite a different ſtyle and obtained particular force from reiterations of ſeveral colour-blocks, without the uſe of any outline-block. In Andreani's proceſs of chiaro-ſcuro the employment of an outline-block was habitual, and on which two or more blocks in darker or lighter tones were printed. Andreani was an induſtrious artiſt, and placed much ſtreſs on a clear and correct technic. His works —even his beſt—have ſomething dry about them, and in compariſon with the daring but ſketchy daſhes of Ugo da Carpi his manner ſeems tame and cold; but it is more careful and uniform, and evinces a ſurety and definiteneſs contraſting to advantage with the repeatedly blotty and dauby manner of Ugo.'

Some of Andreani's pieces are of conſiderable ſize; one of the better known of the larger ſets is the Triumph of Julius Cæſar, in ten ſheets, after A. Mantegna (B. vol. xii. p. 101, n. 11). The Sacrifice of Abraham, after Beccafumi (B. p. 22, n. 4), is a large and fine work; as is likewiſe the Abduction of the Sabine Women, after Giovanni di Bologna (B. p. 94). The collector may be

ſatisfied, however, with ſome of the maſter's moderate-ſized pieces, ſuch as Pilate waſhing his Hands and diſmiſſing Chriſt, after G. di Bologna (B. p. 41, n. 19); it is from four blocks, and is a very agreeable piece to ſtudy. Care ſhould be taken that both halves of this print be obtained. The Entombment, after Raphael da Reggio (B. p. 44, n. 24); and after G. Scolari (B. p. 45, n. 25); the Virgin and Saints, after Ligozzi (B. p. 67, n. 27); Eve, after Beccafumi (B. p. 21, n. 1) and Nymphs at the Bath (B. p. 122, n. 22), are each worthy of ſelection.

The chiaro-ſcuros reprinted by Andreani may be found in Bartſch allotted with tolerable correctneſs to their true authors. Theſe pieces are thought by ſome perſons to be generally ſuperior to ſuch as were engraved by the Maſter himſelf from original deſigns, and in the execution of which he had to depend on his own taſte and judgment. The pieces Andreani engraved, after Beccafumi, muſt certainly be admitted to be very fine.

Andreani continued to work late, as ſhown by two pieces dated 1612. Sometimes his name is written in full on his prints; in other inſtances he employs as his mark a large, ſtraggling, double kind of A, or a large capital A having a ſmall A within it Andreani's cypher is ſo ſimilar in appearance to that of Alb. Altdorfer that they may be eaſily confounded (*antea*, p. 233).

Bartolomeo Coriolano. Worked at Bologna from 1630 to 1647.

(Bartſch, vol. xii. p. 18.)

There were three artiſts eſtabliſhed in Italy having the name of Coriolano, viz., Chriſtoforo, Giovanni, and Bartolomeo. It has been ſtated that Coriolano is the name of Lederer Italianiſed, and that the family originally came from Nürnberg. Bartolomeo Coriolano was one of the later and better of the Italian maſters in chiaro-ſcuro, carrying out the principles he had learnt in the ſchool of the Carracci.

'He uſually confined himſelf to two blocks for his cuts: on one he cut the outline and the dark ſhadows like the hatchings of a pen, and on the

other block the demi-tint; theſe he managed with great judgment, and his prints have a fine effect. His drawing is maſterly and ſpirited, and his heads of a fine expreſſion, characteriſtic of the great ſchool in which he was educated.'—'There are a few of his cuts executed in chiaro-ſcuro in which he uſed three blocks.' (Bryan, Bibl. 10, p. 183.)

B. Coriolano was fond of developing the deſigns of Guido Reni and of Guercino, and this intention he generally accompliſhed in a very artiſtic way. The following pieces are good illuſtrations of the maſter:—The Virgin and Sleeping Jeſus, after Guido, from three blocks (B. xii. p. 52, n. 5); the Virgin, Infant Jeſus, and Saint John the Baptiſt, after Guido, from three blocks (B. p. 61, n. 20); the Four Sibyls, after Guido (B. p. 87, n. 2, 3, 4, 5). The maſter's name is very often on his pieces.

Reference to other workers in this branch is unneceſſary, but a few general remarks may not be out of place.

It may happen to the collector that he has been ſtruck with the well-defined work and effective character of a chiaro-ſcuro met with in the portfolio of a friend. He ſearches after it for himſelf, but is much diſappointed in being able to meet with only a ſlovenly printed, waſhed-out-looking impreſſion of a very different colour to that which he expected. He is much puzzled, as well as diſſatisfied, ſcarcely believing the two pieces to mean the ſame print. They do ſo, nevertheleſs; but the one is a 'fine ſtate,' fully and carefully printed, the other is a 'poor ſtate,' *i. e.* an impreſſion imperfectly or badly worked off. In the latter ſomething has been left out; the middle tint, perhaps, is loſt or left without its proper termination. Inſtead of having been printed off in ſeveral gradations of bright, rich, effective colour, it has been made to look as if it had been 'ſcamped.' Even under circumſtances where there has not been any intention of doing leſs than the beſt, and of not carrying out the full proceſs carefully, miſadventures in chiaro-ſcuro printing will now and then enſue. In former days the ſtrongly-ſized paper needed conſiderable damping to render it fit for uſe. When thus diſtended, it received the impreſſion of the firſt block. It was then, perhaps, allowed to dry before it was again damped, or was placed ſimply between ſheets of damp paper

until the next block was ready for being printed from. Such alternations and varying degrees of damping and drying affected the comparative meaſurements of the paper conſiderably. The ſmall regiſter holes in the paper of the firſt impreſſion did not properly coincide with the 'points' of the ſecond block, and this misfit ſhowed itſelf in irregular appearances in the impreſſion cauſed by the ſtretching of the paper to one or other ſide in faſtening it on the points of the ſecond and third blocks. In a portrait, for example, the high lights on the noſe and eyelids might be placed away from their truthful lines, and ſimilar ſhiftings would become apparent in other parts of the print. In chiaro-ſcuros from two blocks only, the operation of the ſecond or colour-block, with its broadly-marked lines, kept ſuch faults when they occurred at a *minimum*. But in pieces from three or more blocks the want of coincidence or regiſter between the ſeveral impreſſions repreſenting the compoſition would be plainly ſhown by many parts of the latter being incorrectly placed, and out of relation to each other. In ſome Italian chiaro-ſcuros the laſt block uſed was that of the contours and deeper ſhadows, and this from ſuch derangement as we have alluded to, would often cauſe the limbs to appear too meagre or too thick, according to circumſtances.

In many imperfect Italian pieces the colour employed was too thin. Thin colour was reſorted to for the purpoſe of obtaining more tender gradations, or for getting tranſparency. Inſtead of theſe being obtained, however, the reſult was that the deeper cut lines of the lights in the firſt tone-block which ſhould have formed melting tranſitions into one of the after-tones, flowed too eaſily into it, diſturbing the luminoſity and harmony of the compoſition, in which they often repreſented formleſs light patches only.

The cuſtom of printing off the ſame deſign in gradations of different colours at various times often cauſes diſappointment to the collector, as certain colours undoubtedly better ſuit particular compoſitions than they do others. When a print has been ſeen under its moſt becoming aſpect as regards colour, it is annoying to be able to find only a vulgariſed edition of it.

Under circumſtances of marked imperfection, in reſpect to 'ſtates' of chiaro-ſcuros, it will be better to refrain from purchas-

ing. Still, whenever a Ugo da Carpi, and an early German piece, come in the way, they ſhould be ſecured, as theſe things are becoming *raræ aves in terra.*

With theſe remarks we bring to a cloſe what we have had to ſay concerning the maſters of wood-engraving. Enough has been laid before the novice, who does not intend making this department of art a particular ſtudy and prominent feature of his collection. He who deſires to do ſo will, no doubt, ſoon diſcover that we have left unnoticed much, which will gradually come to aſſume in his eſtimation a poſition of ſome importance.

There are many maſters with marks and cyphers who are known, others having them, but who are unrecogniſed, and many pieces have reached us without any marks, and the authors of which are in complete obſcurity. For all theſe the ſtudent muſt refer to the volumes of Bartſch, Paſſavant, Heller, Nagler, and others. Among theſe maſters occur ſome names, however, which we cannot refuſe to regiſter here. Theſe are Jakob Coorneliſz d'Ooſtſanen, *alias* Walther Van Aſſen; Johann of Frankfurt; Urſe Graff; Antoine de Worms; Errhard Schön; Melchior Lorch; Salviati, and Chriegher. All were eminent in their day, either as deſigners or engravers on wood. Of ſome of them but few engravings are extant; of others, examples are more numerous and may be frequently met with.

Beſides the cuts of the known and of the unrecogniſed workers, the various early printed books of Nürnberg, Bamberg, Straſburg, and Baſle, afford a wide field for inquiry. The reader may bear in mind, too, that not leſs a perſon than Rembrandt is believed by ſome high authorities to have engraved a deſign on wood, though others regard the piece in queſtion—the Philoſopher with the Hour-glaſs—as from metal, and ſome aſcribe its origin to Livens. The latter artiſt has cut on wood a few pieces in the moſt maſterly manner; they are wonderfully broad and effective, and of firſt-rate excellence as examples of ſmall portraiture. Gaſpar de Crayer and Dirk de Bray likewiſe tried their hands with the graver. Nor ſhould Aldegrever be forgotten.

Among the workers in chiaro-ſcuro, Holbein and Altdorfer are to be reckoned. The Beautiful Virgin of Regenſburg, by

the latter maſter from four blocks, is one of the moſt pictureſque of the old German chiaro-ſcuros. But the pieces laſt alluded to, with others of their claſs, are either unique, or ſo rare and expenſive, that the collector muſt not expect to find them within his graſp. As objects of knowledge and rarity, he ſhould, as a profeſſed connoiſſeur of ancient prints, nevertheleſs become acquainted with them, as they are referred to and figured in the works of Weigel (Bibl. 71), Loedel (Bibl. 42), and Derſchau (Bibl. 15).

CHAPTER X.

ENGRAVING ON METAL.

THE conſideration of that which may be regarded as the claſſical form of engraving is now before us, viz. engraving in *intaglio* with a *burin* on copper. By it the fineſt deſigns of the moſt eminent maſters have been developed, and a power and beauty of technic attained which can hardly be obſerved in any other branch of the art of engraving.

'Let us open,' writes M. Charles Blanc, 'this portfolio, which contains a collection of ſome of the more remarkable prints. As we read therein the annals of engraving, we may become cognizant of the laws of this delightful art. They are in fact *furrows* on copper by the maſter-gravers. We at once perceive—which proves the ſuperiority of art over mechanical technic—that there are prints which in their rudimentary ſimplicity do not ſhow any manual dexterity, nor choice of means, but which, nevertheleſs, are admirable, and have been duly eſtimated for four centuries. As we turn over the engravings of Mantegna, what an impoſing character they preſent, in ſpite of the primitive rudeneſs of the work. Take as examples the Bacchanals, engraved by this maſter—his combats of Tritons and his plates of the Triumph of Cæſar. The burin is handled with an uncouth clumſineſs. The capariſoned elephants carrying torches and candelabra, the Roman ſoldiers bearing the eagles and trophies, the blowing trumpeters, the oxen led to ſacrifice, the banners, the vaſes, the litters, are all engraved in a ſimilar manner. Short rigid hatchings, always parallel to each other, mark the ſhadows. But how ſtrongly the engraver accentuates the characters with his one and uniform method of work! How well he is able with his unaltering ſtrokes to vary the expreſſions! How inciſive he is in his rude *ſaiſiſſe!* how grand in his ſtiffneſs!

'Nevertheleſs, ſuch an auſterity of manner muſt not be regarded as ſufficient for the art of engraving, which is an art that ſhould diſtinguiſh itſelf from pure deſign. The engraved forms ſhould be rendered more

intereſting by a particular method of cutting them in the metal. This *method* is to engraving what *touch* is to painting, and penmanſhip to caligraphy.

'To the German and Flemiſh Maſters—Martin Schoen, Albert Dürer, Lucas van Leyden—is due the credit of conceiving and introducing into art the piquant variety of methods of work which double the intereſt of an engraving. The Nativity of Dürer, and the Saint Jerome in his Cell, already realiſe improvements beyond which ſcarcely anything is to be deſired. Seated before a deſk, Saint Jerome is abſorbed in the ſtudy of the Scriptures. A bright light enters by two caſements of ſmall panes into the chamber of the anchorite, and pictures the trembling ſhadows of the framework on the embraſures. Every object of which the compoſition is formed preſerves its right appearance. The pine planking of the floor is rendered with ſtriking correctneſs, by means of lines which follow the courſe of the veins, and turn round the knots of the wood. A Lion and a Fox lying in front are engraved in ways which expreſs the fine hairs of the latter, and the coarſe fur of the lion. The inciſions of the burin are directed in conformity with the perſpective, the form, and nature of the objects and their chief dimenſions. A gourd is ſuſpended from the ceiling, and one feels ſure that the ſurface of the fruit is ſmooth and gloſſy. In a word, the acceſſories play a very intereſting optical part—a part even too intereſting.'

'If Dürer was not ignorant of aerial perſpective, he always neglected at leaſt marking a well-felt ſeries of gradations between the foreground and diſtance. This omiſſion Lucas van Leyden ſet the example of correcting, by repreſenting objects with a touch which became gradually lighter and lighter as theſe objects receded. He put "atmoſphere" into his prints, ſo that *crowds* might breathe in them. In a plate where—retracing a fable of the Middle Ages—he has engraved the poet Virgil ſuſpended in a baſket by a courteſan, ſome figures in the foreground, freely and clearly engraved, appear as if within reach; while on a more diſtant plane, the baſket containing the poet, and hanging from a window, is rendered by leſs decided and ſofter work, making one conſcious of the ſucceſſive layers of air and increaſing the diſtance.

'Next comes Marc Antonio—after having renounced counterfeiting the original but *tudeſque* engravings of Albert Dürer—glad to ſeek the ſuperviſion of Raphael, and now ſomething appears in the art of engraving which before had not any place in it. Beauty of execution becomes united to largeneſs of ſtyle. To the coarſe though ſublime monotony of Mantegna ſucceeds an elegant and contained manner, varied, but without

oddity ; imitative, but not trifling. Under the ſupervifion of Raphael, and the ſway of his ſuperlative advice, Marc Antonio regarded engraving in the way it ſhould be looked at when engaged with the great maſters. He viewed it as a conciſe tranſlation, bringing into light the eſſential object; as capable of indicating everything, of ſaying everything, and which, deſtitute of the language of colour, inſiſts on the ſupreme beauty of the contours, accentuates the heads, the ſelecter forms, the fine action and the force and delicacy of the extremities and appendages. His manly and noble method of inciſing the copper agrees wonderfully with the facile dignity of the deſigns which he interprets. His ſupple ſtroke, without heſitation, turns with the muſcles, and indicates by its movements the preſence of the bones, the depreſſions and protuberances of the ſofter parts. In preſerving extended lights on his plate, Marc Antonio arrived at a ſimple but grand and powerful effect; he obtained a large figure on a ſmall plate. He is, *par excellence*, an engraver of *ſtyle*. But what is this, it may be aſked—what is this "ſtyle" in art which the Bologneſe maſter has illuſtrated? Style in engraving is the pre-eminence of drawing over colour, of beauty over richneſs. I ſay "colour," ſince the engraver, though reduced to the monochrome effect of white and black, has nevertheleſs his own method of being a colouriſt. Raphael had inaugurated ſtyle in engraving, Rubens introduced *colour* into it. He taught the two Bolſwerts, Vorſterman, and Pontius—his engravers—not to neglect the value of the local tints, which, after all, are only like notes in the muſic of clair-obſcur. Cinnabar, for example, being more ſombre than carmine, ſhould be rendered in the print by a fuller amount of black. This was the laſt ſtep of progreſs which engraving could make, or—if it be preferred—it was the laſt reſource with which it could enrich itſelf. Nothing ſtood in the way now of the engraving becoming the equivalent of the picture. Albert Dürer had underſtood how, by variety of methods of work, to imitate multiformity in objects ; Lucas van Leyden had ſhown how to preſerve aerial perſpective; Marc Antonio had indicated the means by which the ſuppleneſs of the graving-tool ſhould ſubſerve the triumph of the drawing; the pupils of Rubens proceeded to ſhow in what manner the effects of a painting might be produced, *i. e.* its coloration by light. Thus the engraver became armed at all points, as in tranſlating the hues of Rubens, the moſt diverſe methods of inciſing the copper had been diſcovered. Drapery, fleſh, hair, landſcape, architecture, ſculpture, every object, in fact, which can enter into the compoſition of a picture is capable of being characteriſed with the point of the burin.' (Bibl. 7, pp. 663-668.)

In the following review of the more eminent maſters of the graver will be found one or two digreſſions, for though keeping within the circle of engraving on metal we muſt diſcuſs as diſtinct ſubjects, firſt, the more eminent *etchers* of the Northern and Southern ſchools; ſecondly, *la manière criblée*; and, thirdly, *nielli*. We ſhall endeavour ſo to arrange the diſcuſſion of theſe topics as may be in leaſt diſſonance with the ſyſtematic claſſification of ſchools in general.

ON METAL ENGRAVING OF THE ORDINARY KIND.—INCUNABULA AND MASTERS OF THE GERMAN SCHOOL FROM THE MASTER OF 1446 TO VIRGIL SOLIS.

Division II.—Ordinary Metal Engraving.

D. *Northern Schools*, illuſtrated by

ξ—The Maſters of 1446—1451—1457—1464.
The Maſter of 1466.
The Maſter of the 'Garden of Love;' the Maſter of the School of Van Eyck or of 1480.
The Maſter of 'Boccaccio.'

Germany, ο—Martin Schongauer, Iſrahel van Meckenen, Albrecht Dürer, Ludwig Krug, Aldegrever, Altdorfer, the Behams, Binck, Pencz, the Hopfers, Virgil Solis.

In a former chapter on the General Hiſtory of Engraving, it was ſhown (p. 42, *et ſeq.*) that the Northern ſchools preceded the Southern by nearly twenty years in engraving metal plates for the purpoſe of producing impreſſions from them on parchment or paper. It was ſtated (p. 48) that there had deſcended to our own time a print bearing the date 1446. This precious relic is one from a ſeries—a Paſſion—and was formerly in the poſſeſſion of M. Jules Renouvier, the well-known writer on ſubjects connected with art. He deſcribed the ſequence in queſtion in the Mémoires de la Société de Montpellier, giving likewiſe a photograph of the Flagellation, the piece which bears the date. Such of the ſeries as have been preſerved have been printed on paper made from cotton rag, the paper

having a water-mark of three connected circles surmounted by a branch. Passavant is of opinion that these engravings originated in the school of Upper Germany, and in the management of the burin show a certain analogy to a Flagellation at Dresden, and to a Christ on the Cross at Berlin. According to all appearances, the Master of 1446 was a goldsmith-engraver, but not any definite information concerning him exists.

The next ancient engraving with a date is the Immaculata or the Virgin of the master ℬ, lately an ornament of the Weigel collection. It has the year 1451 engraved on it. A full description and copy of the piece may be found in the second volume of Weigel's great work. This print underwent much scrutiny at the sale at Leipzig, and high authorities were not satisfied that the date was a truthful one, or had remained untampered with. Nevertheless it sold for above 600*l.* (3950 th.) The piece in question has been coloured, but is of a more elevated style and more delicate execution than is the Passion of 1446, which betrays a trivial imitation of nature, and a far coarser technic. Upper Germany has been thought to have given birth to this print, but Renouvier ascribes it to the Pays-bas.

In the first volume of the 'Anonymous Early German Masters' in the Print-room of the British Museum is a unique (?) series of the *Neuf Preux* described by Passavant (vol. ii. p. 21, n. 34-42) and referred to by M. Fetis in his Memoir Bibl. 19, livr. 5[e]). According to the first authority the technic is like in some respects that of the Master of 1464 (the Master of the Banderoles) and also of the Master of 1466. The series in question was pointed out to us by Mr. Reid as so closely approaching in technic and in the character of the engraved inscription the work and writing of the Weigel 'Immaculata' as to incline to the belief that the engraver of the *Neuf Preux* and of the Immaculata was one and the same. That the date 1451 was truly the period of their production, however, is to be doubted.

The third print with a date is in the collection at the British Museum. It is a Last Supper in the series of a Passion, and has LVII. JOr., engraved on it, which is without doubt meant to imply the year 1457. There are twenty-seven pieces in the set, each piece being on parchment, and rather more than three inches high by two

and a half inches broad. The engraving is in ſimple and rough outline, the figures are coloured, and in ſome inſtances ſo completely as to leave the engraved lines to be diſcovered with great difficulty only. According to Waagen, the artiſtic characters of this ſeries recall the ſchool of Cologne of the beginning of the fifteenth century (*antea*, p. 49).

In the library at Danzig is a circular print repreſenting the decapitation of Saint Catherine. It has been paſted—in a ſpot *left vacant for the purpoſe*—on the title-page of a MS. of the date 1458. The date of the print may be fairly aſſumed therefore to be as old as that of the MS. The ſtyle of the deſign has been thought to recall Martin Schongauer, but the technic is not like his, and is much more ancient in character. Weſſely thinks it approaches the ſtyle of Matteo Dei. The impreſſion is black and clean.

The Master of 1464, or the Master of the Banderoles.

(Paſſ. vol. ii. p. 9)

On the firſt letter of an engraved alphabet in the Dreſden Cabinet occurs the date 1464, and juſt below it, towards the right, the ſign given in Paſſ. v. ii. p. 28. The earlieſt mention of the Maſter of this ſign occurs in the MS. catalogue of Paul Beham of Nürnberg, which is of the year 1618. In it are noticed certain prints, viz. the 'Days of the Creation,' in connexion with a mark like a capital T, or not very unlike the mark on the alphabet juſt referred to. Not leſs than fifty other pieces are known in uniſon with the ſtyle of work met with in theſe prints, which have been aſcribed to the Maſter of 1464 and his ſcholars. His management of the burin is peculiar.

'The contours are generally firmly accentuated. His ſhadows are executed with the dry point and formed with cloſe lines croſſed in ſuch a manner as to form very pointed lozenges. The earlier impreſſions thus preſerve a full tone, and are covered equally throughout; they have been printed off with a pale black ink, and always by means of the *frotton*. Worn impreſſions in which the delicate lines are abſent, are not only hard and weak, but have a look of rudeneſs void of all harmony.

'It ſhould be noted as a remarkable circumſtance that we meet with the ſame technical method of engraving, both in reſpect to the contours and the delicacy of the lines forming the ſhadows, in certain of the prints of Sandro Botticelli of Florence, a contemporary of our maſter.' (Paſſ. vol. ii. p. 11.)

The writer quoted concludes that it was the Maſter of 1464 who influenced Botticelli, and not the latter the Maſter of 1464, in the ſtyle of his work.

The engraver laſt mentioned was very fond of introducing inſcriptions of ſome kind into his compoſitions. As theſe are often placed on ſcrolls or ribbons, he has been called the 'Maſter of the Banderoles;' likewiſe the 'Maſter of the Feathered Fleſh,' on account of his peculiar rendering of the latter. M. Dupleſſis remarks:—

'The figures of his compoſitions are covered with almoſt imperceptible ſtrokes apparently produced by a pointed inſtrument, and not by a cutting *burin*. The metal muſt have been very ſoft; it has been rather frayed than intagliated, and does not appear to have been printed from by means of a preſs. The ink applied but in ſmall quantity to the ſurface of the plate would not, we think, have borne much preſſure, nor would the plate itſelf have ſupported it. Another ſtrong teſtimony in favour of the opinion that the proofs were obtained by aid of the *frotton* is the entire abſence of plate-mark. Of this anonymous maſter we have ſeen ſeveral prints ſufficiently entire for the marks of the edges of the plate to have been apparent, had the latter really undergone ſtrong preſſure.' (Bibl. 22, p. 181.)

The various inſcriptions found on the pieces of the Maſter of 1464 ſhow him to have been a man of extenſive knowledge, while his richneſs of fancy in compoſition proves his talents as an artiſt. He eſſayed for truth in the expreſſion of his heads, and his want of addreſs in the management of the burin alone prevented him from arriving at a higher degree of excellence. The ſtyle of his compoſition is archaic, and his landſcape—eſpecially as regards the way in which the ground is indicated—along with frequent errors of perſpective, often recalls the manner of the wood-cuts of the beginning of the fifteenth century. In this reſpect his ſtyle is ſo removed from the ſchool of Van Eyck, that Paſſavant objects

to aſſociating him with it (Paſſ. v. ii. p. 10). Sotzmann avers that the Maſter of 1464 was a monk, and belonged to the Brotherhood of 'Common Lot' before referred to (page 184). But, as Paſſavant remarks, the licentious details of ſome of his pieces would militate againſt ſuch a view of the matter, unleſs we aſſumed ſuch pieces to have been engraved before their author profeſſed religion.

A few ſcholars or followers adopted this maſter's ſtyle of work ſo cloſely as to render it difficult for us to diſtinguiſh their pieces from thoſe of their teacher. Altogether the number of prints attributed to the latter and his ſchool by Paſſavant is fifty-ſix. To the ſecond volume of this writer, we muſt refer for details connected with them. It is not likely that any will come within reach of the collector, who muſt avail himſelf of the advantages of the National Collection, which contains ſome examples of the maſter. It is juſt poſſible that fortunate opportunity, ſupported by a good round ſum of money, may enable the amateur to become poſſeſſed of a ſpecimen of—

The Master of 1466, or of the Initials E S.

(Bartſch, vol. vi. p. 1. Paſſ. vol. ii. p. 33.)

Up to a comparatively recent period, the Maſter of the Gothic letters E S was looked upon as the earlieſt engraver known having a definite date. Some of his pieces have 1467 on them, one has 1461, but the more frequent date is 1466. Alluſion has been made before (p. 49) to an engraving deſcribed by Dibdin (Bibl. Tour, vol. iii. p. 277) as having on it in MS. the date 1462. On the upper portion of this piece, and ſlightly intruding on the compoſition, a former poſſeſſor has written his name in red ink rather largely, thus,—

Frater conradus Bamberger de ixeptt.
1862.

Paſſavant allots this print to our preſent Maſter (1466).

Different opinions have been held in reſpect to the date 1461, ſome authorities read it as 1467, while others view it with

ſuſpicion, as it appears to have been added to the plate after the earlier impreſſions had been worked off. A particular point of intereſt in connexion with this ſubject, has of courſe ceaſed to exiſt ſince the works of the Maſters of 1451 and 1457 have become known, but careful conſideration of the matter and of the original impreſſions in the Britiſh Muſeum has convinced us that Strutt was right, and that Zani and Bartſch were wrong. The date, we believe, to be 1461 and not 1467. When it was placed on the plate is another queſtion. Here we agree with Ottley, who doubts its authenticity. This doubt is baſed on the evident alteration of the date on the Saint John the Baptiſt, of which two copies exiſt in the National Collection. On one, the earlier impreſſion, the date is ᚋᛟᛞᛞ; on the other, the later one, it is ᚋᛟᛞᛞᚗ In the latter impreſſion, taken off after the plate had become worn by uſe and had been retouched in the darker parts with the graver, the artiſt appears to have introduced a figure repreſenting a ſecond 4 between that figure already exiſting and the 4 (8), and alſo to have converted the point following the fourth numeral of the date in the earlier impreſſion into an 4, exactly of the ſame ſhape as that of the laſt figure of the date in the print under conſideration, and forming the baſis of Strutt's argument. (Ottley, vol. ii. p. 605.)

That our preſent Maſter did work, however, A.D. 1461, may be preſumed from the circumſtance that on the King of Shields in a ſequence of Playing Cards engraved by him, is the portrait of Charles VII., King of France, who died in July of that year. It is very unlikely that this monarch would have been choſen inſtead of his ſucceſſor Louis XI., had the former been dead when theſe cards were executed. (See Paſſ. vol. i. p. 202; v. ii. pp. 33, 176.)

The Maſter of 1466 muſt be regarded as the firſt of the fine workers of the early German engravers, ſince as reſpects technic he is at once on a different and much higher level than any other we have cited. His true name has been ſtated as Stechin, Stern,*

* On account of the letter S and the ſtars which he often introduces in the decorations of the draperies.

Schön, and Engelbrechtzen, and he has been claimed by Salins, Valenciennes, Cologne, Munich, the School of Upper Germany, by Lorraine, and the Pays-bas. The avocation of a goldſmith has been awarded him alſo. That he was of this buſineſs is not improbable, but as to anything more, name and birthplace, all is mere conjecture, and one conjecture ſeems as good as another. The following criticiſm is from Paſſavant :—

'In the management of the burin he ſtill ſhows conſiderable analogy with the archaic method of the Maſter of 1464, but his hatchings in the fleſh are more regular and delicate, and in the manner of treating the ſhadows of his draperies he widely differs from him. His drawing—which is delicate in the contours—and ſtyle of compoſition incline to the opinion that he was a pupil of the ſchool of Van Eyck; and this ſeems the more probable as we note that the chief motive in one of his pieces repreſenting the Sibyl with the Emperor Auguſtus is borrowed from a picture by Roger van der Weyden, the elder. The compoſition of the Trinity (B. vi. No. 37) is likewiſe treated in the ſtyle of the ſame ſchool. Nevertheleſs, he has ſome peculiarities of drawing which depart from this ſtyle, which are to be ſeen particularly in ſuch prints as bear his mark, and in which we find the noſe on his faces of women and young people to be long, thin, and ſlightly rounded at the baſe. As to his management of the burin, it does not in the leaſt reſemble that in the much more developed technic of the Netherlands engraver, known as the Maſter of 1480. It ſhould be remarked, however, that there are conſiderable differences among the prints attributed to him, or which bear his mark even, for while the majority is executed with much delicacy other pieces exhibit far leſs of this quality, and ſeveral very good examples offer a different type of drawing in the youthful heads in as far as the latter have noſes very unlike that fine type we ſpecified as exiſting in his other engravings. We may add, too, that the greater number of the figure-letters of an alphabet attributed by Bartſch and others to the Maſter of 1466, ſhow differences of execution, and very often a freer and fuller burin as in the Netherlands manner of the time. We may therefore conclude that the Maſter of 1466 had many pupils who in part adopted a particular ſtyle of engraving, or diſtinguiſhed themſelves only by a weaker manner than that of their prototype. Very few of them have marked their pieces with a monogram or date, and a ſmall number only offer ſufficiently defined characteriſtics by which they may be diſtinguiſhed one from the other.' (Paſſ. vol. ii. p. 33.)

Ottley obſerves (Bibl. 51, p. ix.):—

'In finiſhing his draperies as well as the naked parts of his figures, eſpecially in the lighter tints, he commonly employs ſmall dots or very ſhort touches of the graver. His hatchings in the maſſes of ſhadows are laid extremely cloſe together ſo as often to produce the ſtrength required without the neceſſity of croſſing them by other ſtrokes, and although he ſometimes adopts croſs hatching, he ſeldom or never permits them to croſs the former range of ſtrokes rectangularly.'

Some art-critics recogniſe a Maſter E, and others a Maſter W S. The pieces attributed to theſe engravers are aſcribed by others to our preſent artiſt the Maſter of 1466 or E S. Nagler is very full on the latter, and we ſtrongly adviſe our own ſhort notice to be ſupplemented by a reference to his ſecond volume, nn. 1477 and 1763.

On examining the fine ſeries of the works of E S and his followers in the collection at the Britiſh Muſeum, one is ſtruck with the beauty of the technic in many of the pieces, there being in fact evidence of ſuch ſurety of procedure, and ſuch excellence of reſult, that no one could for a moment ſuppoſe that theſe engravings were tentative ſpecimens in a new proceſs. From inſpection of them, one feels ſatisfied that engraving on metal muſt have been practiſed for ſome time before ſuch reſults could have been produced. The trees in this Maſter's pieces have a peculiar appearance; they look like the formally clipped orange-trees kept in tubs.

Paſſavant allots not leſs than 212 pieces—incluſive of ſome playing-cards—to the Maſter of 1466. He alſo refers to 105 additional prints, which, although not bearing any ſignature, are evidently in his ſtyle or that of his ſchool. For the moſt part, however, theſe latter pieces are either too weak or too rude to allow of their being conſidered as the actual work of the maſter. Of the more valued of his prints may be mentioned Mary of Enſiedlen (B. n. 35); the Angelic Salutation (Paſſ. 116) of our National Collection, and the Virgin on the Creſcent Moon (B. 33); the Virgin, B. vi. p. 52, is intereſting on account of the date it bears. The Sudarium (B. 86) is a fine piece, and noteworthy from its having the year 1467 as well as the E and S engraved on

it, but ſcarcely any print excels the Saint Barbara (Paſſ. 180) in its exquiſite beauty. The Man of Sorrows (Paſſ. 155) may be ſeen as a coloured print in the Cabinet of the Britiſh Muſeum.

Following in the train of theſe early German engravers are certain Flemiſh ones, ſuch as the Maſter of the Garden of Love; the Maſter of 1480, or the Maſter of the School of Van Eyck; the Maſter of Boccaccio, and numerous 'anonymous' maſters of both the German and Flemiſh ſchools. On theſe it is not our intention to dilate; we may remark, however, that examples of both the Maſter of 1480 and of the Maſter of Boccaccio may be ſeen in our National Collection. Theſe engravers, along with the Maſter of the Garden of Love, are moſt fully repreſented in the Muſeum of Amſterdam. The examples belonging to the latter have been publiſhed in the form of etched facſimiles under the following title, 'Curioſités du Muſée d'Amſterdam,' par J. W. Kaiſer. Utrecht [no date]. In the accompanying text Harzen's opinion that the Maſter of 1480 was Zeitblom is oppoſed by Kaiſer. (See alſo Paſſ. vol. ii. p. 252.)

The Saint George and the Dragon of the Maſter of 1480 ſold at Mr. Palmer's ſale, in 1868, for 34*l.* 10*s.* The Saint Chriſtopher and Infant Chriſt of the Maſter of 1466 brought at the Salamanca ſale, in 1869, 22*l.* The Pentecoſt of the ſame maſter was ſold at the Weigel ſale, 1872, for more than 200*l.*, and the Saint Matthew for above 90*l.* At this auction four playing-cards of the Maſter of 1466 realiſed nearly 270*l.*

The firſt of the early German engravers the collector can readily procure an example of—if he chooſes to pay the money—is the diſtinguiſhed artiſt,—

MARTIN SCHONGAUER (or M. SCHÖN). Born, Augſburg, *circa* 1420; died, Kolmar, 1499?

(Bartſch, vol. vi. p. 103.)

This eminent engraver is in high repute with admirers of the German School; and deſervedly ſo, for his burin is alike delicate,

forcible, and free, and ſome of his ornamental work has not been ſurpaſſed to this day. A certain amount of dryneſs in ſome of his pieces and the character of others, like the Virgin with the Parroquet (B. 29), point to the influence of the School of Van Eyck.

M. Schongauer has been called 'the father of the German School of Engraving,' but erroneouſly, as muſt be evident. The ſame obſervation applies to him as was made relative to the Maſter of 1466, viz. that not one of his pieces exhibits him a novice in his calling, nor the art itſelf as tentative, with the exception perhaps of B. 29, juſt mentioned. We recogniſe him as a fine workman only in a well-known branch of art, and this—if other evidence were wanting—would go far to ſupport the view that engraving on metal-plates for the purpoſe of being printed from, was practiſed in Germany before it was in Italy.

'Notwithſtanding that moſt of Schongauer's prints evince an equal ability in technic, cloſe examination will ſhow that the powers of the artiſt underwent the modifications uſual with all great Maſters. During his firſt period to which ſhould be allotted the Temptation of St. Anthony (B. 47), Annunciation (B. 1, 2, 3), St. Michael (B. 58), his more careful but colder manner, and his thinner and more ſuperfine ſtroke do not allow of the expreſſion of much individuality, but evince rather the influence of the School of Bruges. In his after works the Maſter's originality becomes very apparent, and his ſtroke, while deeper, is more free and perſonal. Among theſe later pieces ſhould be included the Death of the Virgin (B. 33), the Paſſion (B. 9–20,) and the celebrated Bearing the Croſs (B. 21), compoſitions full of movement and energy. In theſe the well-felt contours of the figures are indicated with a deep and broad ſtroke, and the ſhadows, though marked by croſs-hatchings, are graduated into the lights by means of ſmall curved lines terminating the ſtrokes, and repeated in the ſhadows. A fine and tender technic renders the half-tones and models the nude parts, but this ſoon wore away as impreſſions were worked off, leaving the reſt of the engraving apparent. As the plates thus became deteriorated, moſt of them were retouched by a clever engraver who ventured to meddle only with the more pronounced contours and ſhadows. Nevertheleſs his rather forcible retouch gives to the print a falſe appearance of earlineſs of impreſſion and vigour which may deceive the inexperienced. But attentive examination will ſhow that the brilliancy is frequently due to the too forcible contraſt of the lights and

darks, and that ſuch impreſſions, though deep in tone, are flat and deficient in the modelling of the naked portions of the figures.' (Galichon, Gaz. des Beaux-Arts, vol. iii. p. 257, 1859.)

Martin Schongauer's prints are generally marked with the capitals M S, between which is placed a ſign ſomewhat like a cheeſe-cutter— M⊄S. Since a date is never preſent, we are left to conjecture when the artiſt firſt began to work. From the great and nearly equal excellence of all his pieces, and aſſuming that he was born about 1420, we may conclude that he had practiſed drawing and goldſmith's engraving for ſome time before he commenced engraving for ſuch impreſſions as have reached us. If ſo, probably 1450 had arrived before Martin Schongauer turned pure artiſt-engraver. As his prints have been worked off with fine black ink, and by aid of the preſs, Paſſavant thinks that he could hardly have drawn his earlieſt proofs before 1460.

Care muſt be taken when purchaſing the works of Schongauer, for not only have able workers like I. van Meckenen and others produced ſatisfactory copies of them with their own names honeſtly attached, but leſs ſcrupulous engravers and dealers have placed the initials and mark of the Maſter himſelf on their own performances to enſure their more ready acceptation. It is in this way that M. Galichon would explain the preſence of M. Schongauer's ſignature on the letters N and K of the Alphabet of the Maſter of 1466, as likewiſe on many pieces of mediocrity, particularly the copy in reverſe of a Dead Chriſt by the Maſter, B M, which bears the addreſs of M. Petri, a former poſſeſſor of ſeveral of the original plates of Lukas van Leyden.

Highly as Schongauer was at firſt and is now eſteemed, he could not have been in much repute during the eighteenth century, if we may judge from the circumſtance that at the ſale of Mariette's collection 187 of Schongauer's pieces, along with one or two of Bocholt and of I. v. Meckenen, were ſold in one lot for the ſmall ſum of 399 livres, 19 deniers, a ſum which would not purchaſe at the preſent time one of the Maſter's firſt-claſs works in good condition.

The collector ſhould make himſelf owner of any piece in fair condition of Schongauer that comes within his range, ſince his

works are becoming every day more rare and expenſive. One of the larger and finer of his engravings is the Bearing the Croſs (B. 21). The Death of the Virgin (B. 33) is in high eſteem. The Angel (B. 1) and the Virgin (B. 2) of the Annunciation are ſweet little prints, and in the two ſmall Crucifixions (B. 22, 23) the figures of the Virgin and Saint John are very graceful and expreſſive. The Angelic Salutation (B. 3) is a beautiful example, and the Bearing the Croſs (B. 16) is likewiſe to be commended. Saint James the Greater (B. 53) is large and rare, while the Saint Anthony (B. 47) exhibits fine delicate technic, and even more *bizarrerie* than does the compoſition of the ſame ſubject by Lucas Cranach. The Flight into Egypt (B. 7) is a charming compoſition—ſo attractive is it, that there have not been wanting thoſe who have looked on it as the artiſt's maſter-piece. As ſpecimens of ornamental work, a Crook or Head for a Paſtoral Staff (B. 106), and a Cenſer (B. 107), may be recommended.

Bartſch notices 116 pieces by M. Schongauer and ninety others which bear his mark without having been engraved by him.

At the Marochetti ſale, in 1868, the ſeries of the Wiſe and Fooliſh Virgins ſold for 52*l.* 10*s.*; the Adoration of the Kings for 15*l.*, and Chriſt with Magdalene for 23*l.* 10*s.* At the Weigel auction in 1872 the Coronation of the Virgin—a beautiful impreſſion in admirable condition—was ſold for above 400*l.*; and the like ſum was paid for the Death of the Virgin at Kalle's ſale in Frankfort, 1875. The Nativity realiſed nearly 150*l.*, at the firſt-named auction. At a ſale at Sotheby's early in 1872 the Man driving a Donkey brought 14*l.* 5*s.*, while, later in the ſame year, the prices realiſed were, for the Angel of the Annunciation, 56*l.*; the Nativity, 22*l.*; the Baptiſm of Chriſt, 19*l.*; Chriſt before the High Prieſt, 46*l.*; Pilate waſhing his Hands, 41*l.*; Chriſt preſented to the People, 40*l.*; Chriſt bearing the Croſs, 20*l.*; the Virgin in a Court-yard, 96*l.*; the Temptation of Saint Anthony, 26*l.*; Saint Michael, 12*l.*; one of the Fooliſh Virgins, 13*l.*; the Cenſer, 21*l.*

ISRAHEL VAN MECKENEN (or ISRAEL VAN MECKEN VON BOCHOLT). Born Megken or Malines; died, Bocholt, 1503 (worked at Bocholt from 1482).

(Bartſch, vol. vi. p. 184.)

This maſter is held in repute in ſpite of the ſtiffneſs of his figures, the frequent defectiveneſs of his drawing, and the ſameneſs of his work. The ſtyle of the latter, though betraying the goldſmith, is pure, determinate, and good. His deſigns, though quaint, have often much expreſſion in them, and his treatment of ſome ſubjects, ſuch as courting, loving couples, muſical parties, is quite his own. After ſtudying a few of his pieces, his ſtyle and technic will become at once recogniſable when examples come acroſs notice at future periods. They are ſo marked and peculiar that his prints can ſcarcely be miſtaken. There is likewiſe often ſuch an archaic feeling about them that one would be diſpoſed to aſſume Van Meckenen worked at an earlier period than we know he did. Dupleſſis, in fact, has ſuggeſted that, as the ſtyle of more than one of his prints appears to be that of a period anterior to the time of the actual engraving, the artiſt may have obtained worn-out plates of an earlier date, re-worked them, and appended to them his name.

Few leſs than 270 pieces are attributed to Iſrahel van Meckenen, but a conſiderable number of theſe are copies from other maſters, particularly from Martin Schongauer. The Death of the Virgin (B. 50), after Schongauer, is one of Van Meckenen's beſt works, and his copy of this maſter's large Bearing the Croſs (B. 23) is a fine piece. The Dance of Herodias (B. 9), Chriſt in a Pulpit (B. 144), the Maſs of Saint Gregory (B. 102), the Man and Woman ſeated on a Bed (B. 179), the ſeries of the Card Players and the Muſicians, are good examples of the engraver. Some of his ornamental work and pieces are very fine and delicate, nor ſhould the portraits of himſelf and wife (B. 1), though ſomewhat formal, be paſſed by, for they are well engraved, and there is much expreſſion in them.

The name of the maſter is engraved at full-length on two of his pieces. Some prints are marked ſimply 'Iſrahel,' and on

others the initials I V M or I M or I only occur, ſometimes in pictureſque and ornamental Gothic characters. Iſrahel V. M. and a kind of eſcutcheon may alſo be met with.

The Dance of Herodias ſold at the Marochetti ſale for 24*l.*, and the Chriſt crowned with Thorns brought at Sotheby's in 1872, 15*l.* 10*s.* At the Weigel auction, 1872, Mary with the Clock (B. 145) realiſed nearly 50*l.*

During the period included in the latter third of the fifteenth century and the firſt portion of the ſixteenth, numerous other engravers occur. Of ſome of theſe the names and meagre hiſtories are known, but of others their marks or ſignatures alone are recogniſable. There exiſt likewiſe many anonymous prints to which neither marks nor ſignatures are appended. It would be unadviſable for the collector to trouble himſelf about theſe at the commencement of his labours. He will have quite enough to do to make himſelf acquainted with the leading maſters of engraving. As theſe become familiar, and the cabinet can boaſt of well-ſelected examples of their work, the collector may, with leſs heſitation and more advantage to his collection, make ſuch divergencies as he chooſes in the by-paths of art.

Reference need here be made to the names only of ſome of the better known of ſuch engravers as may be ſtudied at a future period. Theſe are Bartel Schön, Franz von Bocholt, Albrecht Glockenton, Wenzel von Olmütz, Veitt Stoſs, N. A. Mair, Mathæus Zatſinger, Telman von Weſel, and Zwott or Meiſter Johann von Köln aus Zwolle. We may notice likewiſe the Maſters of the different kinds of Playing Cards, particularly of the round cards and of thoſe with the ſuits marked by men, dogs, birds, flowers, and chimeric animals.

Bartſch (vols. vi. and x.) and Paſſavant (vol. ii p. 119) ſhould be conſulted in connexion with theſe and other early engravers.

Albrecht Dürer (*antea*, pp. 204, 269.)

(Bartſch, vol. vii. p. 30.)

Though the general characteriſtics of this eminent maſter have

been already touched on, it was as a deſigner and engraver on wood only that Dürer came before us in detail. As we are now to meet him on different and—in ſome reſpects—higher ground, where he diſplays freſh and fuller powers, ſome further remarks may be allowable.

Albrecht Dürer, as an engraver on metal, ſtands *facile princeps* over all his compeers, whether the feeling, poetry, and romance of his deſigns, the dexterous management of the burin, or the exquiſite finiſh of his engravings, be conſidered. Like Rembrandt, he is a maſter, of whom the iconophiliſt never tires, and of whoſe works he deſires to poſſeſs every example he can obtain. Like Rembrandt, he captivates both by the poetic feeling of his ideas and his conſummate technic. Further, like the Dutch enchanter with the needle, and light and ſhade, Dürer owed almoſt everything to himſelf, after he had learned the uſe of the pencil and chalk, modelling-tool and graver in the goldſmith's work-room; ſuch knowledge of deſign, colours and painting as Wohlgemuth could teach, and obtained ſome generals hints on engraving from the brothers of Martin Schongauer at Kolmar.

On looking at Dürer's choice of ſubjects for execution on copper, we are ſtruck by his frequent ſelection of Scriptural and religious topics, ſo that here as on wood his touch might be ſanctified by his thought. Among theſe ſubjects may be found ſome of his fineſt works, as, *e.g.* the 'ſmall copper Paſſion,' the Adam and Eve, the ſeveral Marys on the Creſcent Moon, the Saint Jerome, Saint Anthony, Prodigal Son, etc.

When Dürer left the domain of religion, he came forth clad in romance and poetry. He wrote tales with the burin which are both the delight and the wonder of the higheſt intellects of our day. Before the weird and ſolemn picture of the Knight, Death, and Demon, we remain ſpell-bound, ſtraining to diſcover what it may portend in all its ſombre and majeſtic thought. We become young again as we breathe the freſhneſs of the morning, feel the leafineſs of the woods, and partake in the animal enjoyments of thoſe thinking dogs, as theſe things all flow towards us while we gaze on the Saint Euſtachius. There is a Cavalier and Ladye walking together, loſt to everything but themſelves. They do not perceive Death behind the tree, who is watching them—of

what are they talking, and in what dread ſcene are they ſoon to be involved? There is a woman, above whom is written 'Melencolia,' ſitting, bent in thought, or as if in bittereſt introſpection; a key is at her ſide, an hour-glaſs is againſt the wall, a bell is ready to ſound, a cube, compaſs, crucible, are at her feet. On the wall are the magic ſquare of Agrippa and the myſtic numbers of Hohenheim and Paracelſus. There is a winged boy gazing with piercing look towards a tablet on which he writes—but what? Is it 'Vanity of vanities,' ſays the Preacher; 'all is vanity?' There is a Dream—what are the phantaſies now peopling that man's thought? Who is that winged female—like the Woman in the Apocalypſe—bearing a bridle and a richly-chaſed and golden cup? That bearded Orſon or hairy ſavage ſeeking to kiſs that well-dreſſed lady by the ſhield? But wait—on the latter is a 'Death's-head,' a bare and eyeleſs ſkull? Does it tell that of both the jewelled brow and the beggar's unkempt head, 'to this favour we muſt come?'

But let us paſs from the region of romance and quaint mediæval German thought into that of reality. Let us look at the execution of Dürer's works, ſtudy his management of, and admire his maſtery over the graver.

'Nothing that has ever appeared in more recent periods ſurpaſſes in executive excellence his Saint Jerome ſeated in a room, or his Adam and Eve. The ſtrange and weird Knight and Death and the Demon, is alſo a maſterly example of execution; the Helmet with its pomp of heraldic appendages, and the actual and reflex lights on its poliſhed ſurface are characteriſtically though minutely expreſſed; the ſkull is accurately drawn, and its bony ſubſtance unmiſtakably deſcribed. The hair of the "Satyr," with its beard and wild redundance of ſnaky tangled hair, has conſiderable well-managed breadth of light and ſhade, here the drapery of the female, quaint as it is in ſtyle, is not, as we ſee it in Dürer's other works, hard, ſtiff, and formal, but relaxes in its freedom and ſimplicity, and has quite a ſilky texture; in fact, it approaches very nearly to what we now call "pictureſque compoſitions of forms and light and ſhade."' (Ure's Dictionary. Art-Engraving.)

The following paragraphs contain a ſhort analyſis of the memoir by M. Galichon on the works of Dürer, communicated by the French critic to the Gazette des Beaux-Arts, for 1860.

M. Galichon points out that Dürer in his earlier efforts imitated the work of Schongauer, but always ſought to excel him in concealing the line upon which the contour of his forms depended. Dürer at firſt indicated the ſhadows by lines, enlarging them towards the lights into which they melt by means of ſlightly curved ſtrokes with the burin. His manipulation before 1496 was ſomewhat rude or careleſs, his hand not having as yet acquired all its power of inciſing the copper with neatneſs and preciſion.

Up to 1496 Dürer's line, though commencing to become more tender, ſtill retains traces of its former rudeneſs, ſoon however, to entirely diſappear. In the works produced at this period we may perceive the employment of a new method in rendering the half tones. We refer to the uſe of the 'dry point.' By 1503 the line has quite loſt its coarſeneſs, and opens leſs as it approaches the lights. The work is finer, cloſer, and very dry. The foreground and ſurfaces on which the objects are placed are more elaborated, covered with numerous counterſtrokes and further ſtrengthened with dots.

By 1511, Dürer is complete maſter of his burin, which he manages in the future with every freedom. His work has loſt all rudeneſs, and has not the dryneſs of that of the prints of 1503. His ſtrokes are clean, brilliant, ſupple, and much varied, in order to expreſs the poliſh of armour, the knots in wood, the beautiful fur of animals, and the vitality of fleſh. Dürer now avails himſelf more frequently than before of the 'point' in rendering the half-tones, and ſoftening the deeper ſhadows, and indicates his buildings and trees of the more diſtant parts of his compoſition.

The exact date at which the artiſt engraved his firſt plate cannot be ſaid to be determined. Some regard the Woman with the Wildman (B. 92), and the Holy Family with the Butterfly (B. 44), as his earlier trials in conſequence of their evidences of want of practice in the management of the graver. Other critics fall back on the Four Naked Women (B. 75), becauſe it has the date 1497 engraved on it. Conſidering that the latter piece is engraved in a ſure and forcible ſtyle, clearly ſhowing its author to have been rather a proficient than a novice in his art, it has

been ſuppoſed that the date 1497 refers to ſomething elſe than to the time when the print was executed.

According to Thauſing (op. cit. p. 164)—whoſe remarks on this print are well deſerving conſideration,—the 1497 indicates the completion of the original deſign by Wohlgemuth of which Dürer's engraving is a copy.

'Both pieces, original and copy, bear on the globe which hangs above in the centre the date 1497, which, from having been taken as that of the origin of Dürer's print, has given riſe hitherto to much confuſion in the chronology of the works of the latter maſter. Nagler found himſelf obliged, ſimply on technical grounds, to reject the opinion in queſtion. His obſervations led him alſo to the concluſion that the work of the Maſter W was the original of Dürer's piece, and conſequently of all later copies.

'. . . As to the meaning intended to be conveyed by the artiſt of the four naked Women of different ages, we are and always have been in the dark. At their feet lie ſkull and bones, and in the back-ground lurks the Devil. Sandrart early oppoſed their right to the title of the three Graces, ſeeing in them four witches. This interpretation is the one generally accepted at the preſent day. There is much to be ſaid in its favour if the character of the times when the engraving appeared be conſidered. In the year 1484, Pope Innocent VIII. had iſſued the famous Bull *Summis deſiderantes*, in which he advocated the perſecution of witches in Germany. The inquiſitor Jakob Sprenger had finiſhed in the year 1487 his *Malleus maleficarum*, the "Witchhammer," printed firſt at Cologne in 1489, and at Nürnberg in 1494 by Anton Koburger. In 1496 appeared the ſecond edition in the latter city, along with other works on the witch theory. Thus the idea of repreſenting ſome witch ceremony might eaſily ariſe in the mind of a Nürnberg painter, and in ſuch a caſe the letters O. G. H. might be read (ſomewhat in the ſtyle of Sprenger's Latin) *Obſidium generis humani*. This interpretation may have quickly become popular and have been eaſily tranſmitted by tradition to the time of Sandrart; the artiſt alſo perhaps favouring it with reference to the ſale of his work.' (Thauſing, op. cit. p. 164.)

It is right to bear in mind that one of Dürer's earlier dated engravings on copper is among his beſt, viz. the Adam and Eve (B. 1), which has on it 1504.

Should the opinion of Frenzel—a former director of the

Dreſden cabinet—be right, viz. that a certain Converſion of Saint Paul, in the Saxon Collection, is by Dürer, this piece would certainly have precedence even of the Wildman, and Our Lady with the Butterfly, ſince the execution of it evinces little practice, being rude and reſembling the technic of a goldſmith-engraver. This Converſion of Saint Paul is unique.

The lateſt dated engravings are three portraits bearing the year 1526.

Some difference of opinion has exiſted reſpecting the nature of the metal plates uſed by Dürer in certain inſtances, as well as the proceſs he adopted in working on them. There is not any doubt that he *etched*, and that B. nn. 19, 22, 26, 70, 72, and 99, are reſults of the etching proceſs. But what metal did he employ? Some ſay iron, and not copper; others reply neither iron nor copper, but pewter, tin, and ſteel. Leaving the etchings for the preſent, let us refer to B. nn. 21, 43, and 59, and aſk how were they produced? Some maintain that they are etchings from iron plates, while, according to Paſſavant, they have been worked with the 'dry-point' on copper, and from allowing the 'burr' to remain on the plate impreſſions were obtained, having a Rembrandt-like effect.

'The Man of Sorrows, of 1512 (B. 21), is engraved in this way, though it would appear that Dürer has here poliſhed to a certain extent the burred ridges of the lines, ſince we do not meet with impreſſions ſo ſtrong in tone as are the preceding two engravings. [B. 43 and 59.] Although the earlier proofs by this method are full of effect, the ability of Dürer can be ſeen to advantage only in a few examples now become of great rarity, ſince the burr ſerving to produce force of tone was ſoon removed and later impreſſions are weak in effect and very pale.' (Paſſ. vol. iii. p. 146.)

Of the pieces here referred to, M. Galichon writes, 'in fact their execution ſeems to be due to the dry-point, *nan ébarbée*, ſtrengthened by ſome ſtrokes with the burin, worked on plates of ſome metal more yielding than copper.'

One hundred and ſix (or thereabouts) engravings by Dürer executed with burin and dry-point are known. Of theſe any which are obtainable in fair impreſſion and condition, ſhould be

welcomed by the collector. There are not many *ſtates* of Dürer's pieces. Such as are known are uſually the reſult of other hands endeavouring to repair portions of Dürer's original plates damaged by oxydation or otherwiſe. Plenty of Dürers are in the market, but they are too generally impreſſions from worn-out plates. As a guide to the novice, we ſhall notice the works of the maſter in ſuch ſequence as preferred by ourſelves, admitting at the ſame time that our own preferences may not be thoſe of others. Of this we are ſure, however, that the collector will not repent following our choice.

We give precedence to the Small Copper Paſſion (B. 3-18, Heller, 3-18), ſo called to diſtinguiſh this ſeries from the Little Paſſion on wood before noticed (p. 215). This ſet of ſixteen ſmall prints muſt be conſidered, as Mr. Scott obſerves, 'equal to the beſt work of Dürer, and among the moſt extraordinary feats of the art of engraving; the curiouſneſs of execution, the power of hand in minutiæ, combined with the dramatic reality and terrible truthfulneſs of Dürer's nature, can never be reproduced or ſupplanted.' The greateſt maſters have made uſe of theſe compoſitions for their pictures, and have directly copied ſome of them in the moſt literal manner. A fine ſet in entirety is not eaſy to procure; the piece of Saint Peter and Saint John healing the Lame Man (B. 18) is particularly difficult to meet with in good impreſſion and condition. Some have looked on this piece as not originally belonging to the ſeries, but as a separate compoſition; while Thauſing accepts it as connected with the ſet, and as ſhowing that the latter was never completed, ſince Dürer ſurely muſt have intended to have added other deſigns, and not to have cloſed the ſeries with this piece of Saint Peter and Saint John.

Twenty-five pounds may be aſked for a ſet which may juſt give ſatisfaction; while for a fine ſeries, ſuch as was ſold at Mr. Marſhall's ſale in 1864, 60*l.* may have to be given. Poor and ſlightly imperfect ſets, or ſets with the pieces cut down to the quick, may be bought for leſs. At Sotheby's in 1872, ſuch a cut-down ſet realiſed only 15*l.*

The fineſt copy of the Small Copper Paſſion is ſtated by Hauſmann to be in the Royal Collection at Copenhagen. The watermarks on the papers of the choicer impreſſions are the Bull's

Head and Large Crown. Numerous ſpurious copies by different hands exiſt, a full account of which may be found in Heller, Bibl. 32, p. 385.

Adam and Eve (B. 1, Hel. 1). This we regard as the *chef-d'œuvre* of Dürer's ſingle pieces. To become fully ſatisfied that this opinion is correct, it will be neceſſary to examine a fine impreſſion, ſuch, *e. g.*, as the perfected proof in the collection at the Britiſh Muſeum. In this fine engraving the forms are fully made out, the drawing is good, the management of the burin admirable, and the whole void of any extremes or exaggeration. In purity and ſimplicity of deſign and perfection of technic, not any work of the maſter has excelled this. Dürer himſelf regarded it as his beſt work, taking great pains with it. From a branch of a tree hangs a tablet, having on it ALBERT9 DVRER NORICVS FACIEBAT 1504', proving that the engraving was finiſhed before the artiſt had completed his thirty-fourth year. There is a very rare ſtate of this print, in which the ground of the left ſide and centre only are finiſhed, while the right-hand portion, with its figures, is indicated by outline alone. A proof in this ſtate may be ſeen in the Britiſh Muſeum. It has been ſaid that a ſtate exiſts in which the tablet is without any inſcription; but this is doubtful. The fine textured paper on which the choicer impreſſions have been worked off is very fragile. It bears the Bull's Head. Inferior impreſſions are more frequent on paper with the two Towers. Under any circumſtances, the Adam and Eve is not frequently met with; in good condition it is rare, and brings a high price. At the Férol ſale, in 1859, the Adam and Eve brought 1505 francs. At Mr. Marſhall's ſale, in 1864, it realiſed 41*l.* 10*s.*; at Mr. Palmer's, 1868, 39*l.*; at the Howard ſale, in 1873, this print ſold for 59*l.*

Not leſs than ten copies, metal and wood together, of this piece are enumerated by Heller. The beſt copy is that by Wierix; it bears his name below that of Dürer on the tablet. M. Ephruſſi has ſuggeſted that Dürer may have been influenced in the compoſition of this work by a bas-relief in bronze by Jacopo di Barbarj. (Gaz. des Beaux-Arts, 1876.)

Saint Euſtachius, or Saint Hubert (B. 57, Hel. 54), is the largeſt and moſt elaborated of the copperplate engravings. If it has a fault, it is that of appearing overcrowded in detail, by which

the 'breadth' of the compoſition is detracted from. But on the whole it is a ſplendid performance, and has always received great praiſe. In point of finiſh, not one of Dürer's engravings ſurpaſſes it, and the expreſſion of the dogs is extremely natural and fine. The Saint has been ſuppoſed to repreſent the portrait of the Emperor Maximilian. Hauſmann remarks of the Saint Euſtachius :—

'The unuſually large ſize of the plate appears to have given riſe to ſome difficulty in printing, for in the fineſt impreſſions ſmall ſpots with bruiſed lines may not rarely be met with, and old impreſſions are to be found which ſhow ſlight diſplacements of the paper to have taken place under the roller. Some old proofs of wonderful ſtrength exiſt in which the ink has been laid on too thickly to be advantageous to clearneſs. Theſe proofs are on a particularly firm paper, with ſcarcely perceptible wire-marks fifteen and a half lines diſtant from each other.'

According to the authority above quoted the Saint Euſtachius is almoſt excluſively on paper with the High Crown, though ſome impreſſions have the Bull's Head, and one has been met with on paper with the Pitcher. Heller ſtates that impreſſions exiſt on ſatin and parchment. The Emperor Rudolph II., a great admirer of the maſter, could not reſt until he had obtained the original metal plate. This he had gilt, ſo that it might be thought of as highly as if it were gold itſelf, but which did not prevent it, however, ſeeing a change of fortune. It was ſold at Prague, in 1782, by an Imperial commiſſioner charged to retain only the more precious articles of the royal collection. As the commiſſioner did not count Dürer's plate among theſe, it was its fate to paſs through ſeveral hands until it became the property of M. Joſeph Redtenbacher, of Kirchdorf, in Auſtria, in 1826. Thauſing (op. cit. p. 229, n. i.) aſſerts that this gilt plate is not the original one by Dürer, but that of the copy no. 71 of Heller.

At the Ponſonyi ſale, in 1867, this print ſold for 21*l.* Nine copies are enumerated by Heller.

The Knight, Death, and the Demon, or Nemeſis* (B. 98, Hel. 94). In reſpect of poetical conception and weird-like beauty, this is the chief compoſition of the maſter. Nor is it much

* Applied alſo to the Juſtice, B. 79, and to the Great Fortune, B. 77.

behind any of his works in technical execution and other qualities. 'It is,' as Mr. Scott remarks, 'an invention the moſt perfect, and the moſt intereſting problem preſented by the maſter of the art—everyone who has ſeen it never forgets it.' In this remarkable production Dürer repreſents—

'an equeſtrian knight armed at all points, ſeen in profile, and going towards the left. Death mounted on a ſtumbling nag, accompanies him, exhibiting an hour-glaſs, while an evil ſpirit follows him, with claw extended, as if ready to ſeize him at the hour of death. The landſcape is compoſed of wild rocks clothed with ſome withered trees, and of a diſtant caſtle. Near the knight's horſe runs a dog; a lizard is on the ground—a ſkull is on a ſtone.' (Bartſch.)

For the various interpretations which have been given of this beautiful yet ſolemn piece of art-poetry of the paſt, the reader ſhould refer to ſome papers by Mr. Holt in the 'Gentleman's Magazine' for 1866-67, on the Allegorical Engravings of Albert Dürer, in which not only the author's views, but thoſe of moſt writers of eminence, are given. (See alſo Thauſing, op. cit. p. 452.)

This print bears a tablet having on it S 1513 AD. A copy exiſts in which the S is abſent. The earlier impreſſions were worked off directly under Dürer's ſuperintendence, and are extremely clear and harmonious. They are on a fine paper, having ribs about an inch diſtant from each other, with the Pitcher as water-mark. Under any tolerable circumſtances the 'Knight and Death' always exacts a high price, but when of fine impreſſion and of good condition it cannot be purchaſed under a very conſiderable ſum. At the Férol ſale, in 1859, it reached 760 francs; at the Hippiſley ſale, 1868, 94*l.*; at an auction at Meſſrs. Sotheby's, 1872, 65*l.*; and later in the year, 75*l.* Early in 1872 we ſaw a fine impreſſion, in good condition, at a London dealer's, which was on ſale for 64*l.* He had ſhortly before diſpoſed of one with more margin and a ſomewhat finer impreſſion, for 80*l.*; we were afterwards gratified by the ſight of a magnificent proof which was valued at 90*l.* Three copies are referred to by Heller.

Saint Jerome in his Study (B. 60, Hel. 57). 'One of the wonders of the maſter.' This work has been with the older engravers a favourite piece to copy. The varieties of texture obtained by the technic are extraordinary. It bears the date 1514. Early impreſſions have been worked off *apparently* on paper with the High Crown, according to Hauſmann, yet the water-mark is not preſent, probably from the plate not having been large enough to include it, though the print is one of the larger works of the maſter. The paper of ſome late copies has the Pitcher water-mark. Thirteen copies are enumerated by Heller. Copies 1 and 2 of this writer are deceptive to the inexperienced, and the means of their detection ſhould be ſtudied both in Heller and Bartſch before purchaſing a Saint Jerome from unknown hands. At the Ponſonyi ſale, in 1867, this piece was ſold for 49*l.*

The Prodigal Son (B. 28, Hel. 28). This has always been a favourite piece with the amateur, yet it is one of Albert Dürer's earlier works. It is ſuppoſed to have been executed between 1500-1506. The artiſt is thought to have repreſented his own features in the Prodigal. The natural characters of ſwine, as delineated in this print, have not been ſurpaſſed in truthfulneſs. In 1872, an impreſſion by no means in good condition, ſold at Meſſrs. Sotheby's for 10*l.* Five copies are referred to by Heller. One is highly deceptive.

The Larger and Smaller Fortunes (B. 77–78, Hel. 70–71). The firſt of theſe prints, called the Great Fortune, Temperance, Pandora, and Nemeſis, is for technic unexceptionable, being one of Dürer's moſt forcible and ſtriking pieces. There are two ſtates of it. It is ſuppoſed to have been engraved between 1507 and 1514. Fine old impreſſions are on paper with the Crown above two Lilies on a ſhield. Six copies are noticed by Heller. Paſſavant, vol. iii. p. 153, may be referred to relative to the application of the term Nemeſis to this piece.

The Abduction of Amymone (B. 71, Hel. 65), or the Meerwunder; and the Jealouſy (B. 73, Hel. 67), or the Great Satyr, the Great Hercules, or the Bacchanal;* are peculiar but fine

* Now regarded as a middle-age verſion of the myth, 'Hercules, Neſſus and Dejanira.' (Sallet, Unterſuchungen über A. Dürer, p. 17. Thauſing, op. cit. p. 170.)

examples of the maſter. The Shield of the Death's Head (B. 101, Hel. 98) is of maſterly execution and of fantaſtic deſign.

The Gentleman and Lady Walking (B. 94, Hel. 78) is a highly intereſting print on account of an evident though hidden ſtory it poſſeſſes, and from the coſtume and general character of the piece. There is much ſuggeſtiveneſs in it, and it is a general favourite. The earlier impreſſions, though vigorous in tone, are very delicate in ſtroke. Paſſavant ſtates that the plate, after becoming ſlightly worn, was 'brought up' by the needle and acid. This explains why the after-proofs are ſomewhat coarſe and more or leſs *faſes d'impreſſion.* In the 'Additions et Errata' to Albert Dürer (vol. iii. p. 491), the writer referred to notices three ſtates of this piece. The earlier and better proofs are on paper having the large Crown water-mark. Heller enumerates ſix copies.

The Saint Anthony (B. 58, Hel. 50) is a little gem, one of the moſt charming, both in deſign and technic, of the ſmaller works of Dürer. It bears the date 1519. The earlier impreſſions are very clear, clean, and bright like ſilver, while later ones have loſt ſharpneſs, and appear flat. Heller alludes to twelve copies, and to theſe another one is added by Nagler. A very beautiful little piece is, Mary with the Starry Crown ſtanding on the Half-moon (B. 31, Hel. 32). There are two ſtates of this print; one in which the ſmaller rays of the 'glory' are not completed, another in which they are finiſhed. The firſt ſtate is very rare. Heller enumerates eight copies. Caution is requiſite in purchaſing the ſmaller Dürers, as there are very deceptive tranſcripts about. Mary by the Wall (B. 40, Hel. 40) bears date 1514. It is a fine work of the maſter. It is ſometimes called Mary with the Purſe. The town in the background has been ſaid to repreſent Nürnberg, and the likeneſs of Agnes Frey has been traced in the features of the Bleſſed Virgin.

Should the collector become poſſeſſed of the above pieces, he may reſt aſſured that he will have Albert Dürer's great powers of deſign and execution well repreſented. But we doubt very much whether he will be contented with theſe acquiſitions; he will fain have more. If ſo, we would recommend the Melancholy (B. 74) the Dream or Idleneſs (B. 76), the larger and ſmaller War Horſe (B. 96–97), Four Naked Women (B. 75), and the portrait of

Billibald Pirkheimer (B. 106). Should early works be deſired, then the Wildman (B. 92), the Love Offering (B. 93), or the Holy Family with the Butterfly (B. 44), may be ſought for. If later pieces be deſired, the portraits of Eraſmus and Melancthon may be obtained.

The 'Holy Family with the Butterfly' (B. 44) (or Graſshopper, Newt or Dragonfly, which the figure more or leſs approaches in different verſions of the compoſition), was undoubtedly one of the earlieſt efforts of Dürer. According to ſome it was produced by 1494 or 1495, though Thauſing affirms that it could not have been executed prior to 1496. Be this as it may, the piece in queſtion has ſerved as the *point de depart* for much diſcuſſion concerning the origin of ſome of the earlier of Dürer's engravings. It has been generally ſuppoſed that Dürer copied the piece under conſideration (B. 44, Hel. 643) from the work of an older maſter, and that Dürer himſelf was copied by Wenzel Von Olmütz, Iſrahel van Meckenen, and Marc Antonio. In a modification of the deſign, bearing the ſignature of a large Gothic A, and which has been aſcribed by Nagler (vol. i. n. 2) to Dürer's father, it has been cuſtomary to find the prototype of the piece by Dürer, jun., though Heller (p. 426) regards it as probably being a copy only of the latter inſtead of being the original verſion.

In the Britiſh Muſeum is an example of B. 44 in reverſe and wanting the figure of the Deity above, on which are the ſignature and mark of M. Schongauer. Ottley ſuppoſed that in this piece might be ſeen the original of Dürer's engraving. But the ſignature has been evidently tampered with. An inſcription of ſome kind has been eraſed along with a portion of the foreground technic, and the contiguous paper has been damaged and repaired. Faint traces of the letters R O of an old inſcription may be ſeen. The ſignature and mark of M. Schongauer have been inſerted with the pen, and the technic of the print is aſſuredly not that of this maſter.

In the opinion of Thauſing (p. 158) neither the Madonna with the Graſshopper nor the Love Offering (B. 93) were original conceptions of Dürer, but were probably derived from older engravings by his preceptor, Wohlgemuth.

'Up to the beginning of the preſent century Wolgemut had been generally recogniſed as a copperplate engraver; all ſuch plates being aſcribed to him as were marked at the bottom centrally with the letter **W**. At that period Adam Bartſch met with in the Albertina an impreſſion of the Man of Sorrows between Mary and John (B. 17),—alſo engraved by Schongauer,—on which was the inſcription in the handwriting of the ſixteenth century—"This engraver was named Wenzel, and was a goldſmith." This information, combined with the indication on the death of Mary after Schongauer (B. 22): 1481. WENCESLAVS DE OLOMVCZ IBIDEM induced Bartſch to aſcribe to the ſame Wenzel all ſuch pieces as were marked with **W**, and which before had been allotted to Wolgemut. The otherwiſe unknown goldſmith of Olmütz was aſſumed to have copied when young Schongauer, when older Dürer; an aſſumption which could hardly have been maintained as regarded Wolgemut. Further, the latter, according to Bartſch, could not have afforded Dürer the models for a ſeries of his engravings, ſince the pieces marked with **W**, and correſponding to ſimilar works of Dürer, were much inferior in character to the latter, a reaſon which, in ſpite of its univerſality, was of but little value conſidering the lateneſs and badneſs of the impreſſions in which the prints of the Maſter **W** generally appeared.' (Thauſing, p. 153.)

'In vain was it argued afreſh—timidly at firſt by Ottley (vol. ii. p. 682), more decidedly afterwards by Sotzmann (Deutſches Kunſtblatt, 1854, ſ. 307), that the prints marked with **W** were not copies from Dürer, but probably were the *originals* of Dürer's works. Bartſch's opinion prevailed, viz. that either there were not any engravings by Wolgemut, or that they muſt be ſought for among the anonymous pieces. Thus the good old tradition that Dürer had learnt engraving, as all other art qualifications, from Wolgemut is broken up, and it is neceſſary that we ſhould re-eſtabliſh it.

'Quad von Kinkelbach—who was evidently ignorant of the name of Wolgemut—thus ſpeaks of Dürer in his "Teutſcher Nation Herrlichkeit," Köln, 1609, "and eſpecially has he cloſely imitated certain of the **W** pieces: the great Hercules, in which, however, **W** retains the ſuperiority; but in the others Dürer excels: the Triton; the St. Jerome in the Wilderneſs; the Prodigal Son; the Virgin with the Ape; the Dreaming Doctor; and the Little Horſewoman. The author of the article "Von Kunſtlichen Handwerken in Nürnberg," (Archiv. f. zeich. K. xii. 50), repeats this account with the explanation, "the letter W is Wolgemut." . . . All the old Nürnberg catalogues of engravings agree in aſcribing the monogram **W** in theſe prints to Wolgemut. In the catalogue by

H. A. of the Derſchau Art collection (Nürnberg, 1825), it is remarked, "This much is certain, viz., the three plates ſigned with W, and the like ones engraved by Dürer, *i.e.* the Amymone, the Dream, and the Walking Couple, were executed by Wolgemut, ſince theſe plates exiſted at the end of the laſt century in the Knorr eſtabliſhment at Nürnberg for the ſale of works of art, and had been recorded in the buſineſs books for a hundred years as having been purchaſed of Wolgemut's heirs. The preſervation of theſe three plates of W down to our own time, is confirmed by the numerous modern impreſſions from them extant. The like holds good as reſpects the piece: the four Witches of W; the plate exiſting at Möhringen, near Stuttgart, in 1822.' (Thauſing, pp. 153–156.)

In conformity with theſe views in favour of Wohlgemuth, the writer juſt quoted maintains that the Wildman (B. 92), the Great Courier (B. 81), the Holy Family with the Graſshopper (B. 44), the Love Offering (B. 93), the Lady and Gentleman Walking (B. 94), the Dream (B. 76), the Four Naked Women (B. 75), and the Rape of Amymone (B. 71), have certainly been ſuggeſted by, and more or leſs copied from, works by Wohlgemuth. As regards the Jealouſy or the Great Hercules (B. 73), the Virgin with the Ape (B. 42), and the Cook and his Wife (B. 84), the connection between the originals by Wohlgemuth and the copies is leſs determinate, while the Three Geniuſes (B. 66) and the Sorcereſs (B. 67) owe their origin to an Italian influence.

In ſupport of the opinion that the prints marked W do not belong to Wohlgemuth, but rather to Wenzel von Olmütz, ſee Paſſavant, vol. ii. p. 132. Nagler, vol. i. p. 168, n. 33, deals with this ſubject.

Before leaving Albert Dürer it will be well to remind the reader that in Heller's work (Bibl. 32) he may find a ſtorehouſe of information. As Heller wrote in 1827, however, it is to be expected that additional knowledge has been gained ſince then. It will be right therefore to conſult beſides the monograph in queſtion, the third volume of Paſſavant, the firſt volume of Nagler, the Catalogue by Retberg, and the Memoir by Hauſmann. For the details of Dürer's art life generally, no better work in the Engliſh language can be recommended than the biography by Mr. Scott; but German ſcholars would do well to procure Moriz Thauſing's 'Dürer, Geſchichte ſeines Lebens und ſeiner Kunſt,' etc., Leipzig, 1876 (of which an Engliſh tranſlation has been pro-

miſed by Mr. Murray), and Dürer's 'Brieſe, Tagebücher und Reime nebſt einem Anhange,' Wien, 1872, by the ſame author. Mrs. Heaton contributed an article to the 'Academy' for July 4, 1874, on Recent Contributions to Dürer Literature, which ſhould not be paſſed by.

The well-known maſters, Burgkmair, Cranach, Broſamer, and Baldung, who followed Dürer in the foregoing account of engravers on wood, may be paſſed over now, for though of each a few prints from engraved metal plates exiſt, the acquiſition and ſtudy of theſe pieces may be well deferred to a future time.

Ludwig Krug (Lukas Krug). Born—*circa* 1490, died Nürnberg? after 1535.

(Bartſch, vol. vii. p. 535.)

A maſter of conſiderable repute in ſeveral branches of art. He has been praiſed as goldſmith, modeller and carver, painter and engraver. But very meagre accounts of his life exiſt however, being chiefly the mention made of him by Neudörffer and Paul Beham.

Sixteen prints from engraved metal plates and one cut from a wood-block are allotted him. Theſe are marked with a tablet in the middle of which is a ſmall jug placed between the letters

L K

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The pieces thus ſigned have been aſcribed by I. de Jongh and Immerzeel to Lukas Cornelisz, *alias* L. Kock, L. Kunſt, an aſcription rightly oppoſed by Paſſavant and Nagler.

The drawing and technic of ſeveral of Krug's prints are careful and delicate, and his deſigns arreſt the attention. It ſhould be obſerved, as pointed out by Paſſavant, that the engraver, both in his compoſitions and the manner of his work, ſhows much analogy with the ſtyle of the Dutch maſters of the beginning of the ſixteenth century. This would lead to the ſurmiſe that Krug received his artiſtic education in the Low Countries.

Not any of this maſter's pieces are common, ſome are exceed-

ingly ſcarce. All are worthy of the collector's attention, but the Nativity (B. i.), the Adoration of the Kings (B. 2), Two Naked Women (B. 11), and the Bather (B. 12) may be inſtanced as particularly noteworthy. The latter piece (B. 12) and a Saint Sebaſtian unknown to Bartſch, are among the rarer of Krug's engravings.

The collector muſt be warned that three, if not four, of the original plates were preſerved in the Praun Cabinet at Nürnberg for 200 years, and that they afterwards paſſed into the hands of Frauenholz, the publiſher, who cauſed impreſſions to be worked off from them at the beginning of the preſent century. B. 1, B. 2, B. 11 and it is ſuſpected others, are to be met with as modern examples, therefore under all circumſtances it is adviſable to look to the character of the paper, as well as to the ſtate of the impreſſion, when purchaſing a Krug. Some modern ſtates too exiſt thrown off from the plates after they had been retouched, and copies both regular and in reverſe of one or two of the maſter's works have been deſcribed.

On the Nativity (B. 1) is the date 1516. A Saint Luke in the Albertine collection at Vienna attributed by Paſſavant to Krug is without mark and ſignature. Paſſavant refers to the maſter, vol. iii. p. 132, but Nagler, vol. iv. n. 1158, is more complete.

The artiſts collectively known as the 'little maſters' have next to occupy attention. Among them are Altdorfer, Aldegrever, the two Behams, Pencz, and Binck,—

'All of them born in Nürnberg, or repairing thither to purſue their art for a time, then leaving for various countries, I think it is not too much to ſuppoſe the preſence of the maſter (Al. Dürer) the reaſon for this extraordinary talent. We ſee the ſubjects treated have a common character, and in many inſtances are traceable to the Dürer influence, although that of Burgkmair alſo is apparent. . . . Aldegrever was a Weſtphalian, and of him we may ſay with certainty that he was Dürer's pupil. The works of this maſter are ſuch as to ſhow him to have been a man of quite extraordinary powers, not a "little" but a "great maſter," realiſing Bible hiſtories like a poet. How curious is the contraſt between the German treatment, wherein the characters of the Old and New Teſtaments are treated in the garb, and according to the manners of the day in Nürnberg, and the Italian, where the ſemi-claſſic looſe drapery and generaliſed ideal, ſeparate

the characters repreſented from our ſympathy! . . . Altdorfer is ſaid to have been in Dürer's ſtudio, but his ſtyle is not ſo cloſely reſembling Dürer's as to ſupport this ſuppoſition, and he is ſaid to have been the pupil of old Holbein . . . Next in invention and power of hand to Henry Aldegrever is H. Sebald Beham, who is ſaid to have learned engraving from Bartel, who was however his junior, and alſo to have ſtudied under Dürer. Certainly Sebald's manner is more reſembling Dürer's than that of any of theſe little maſters, even Aldegrever. George Pencz was by all accounts a pupil of Dürer, and on leaving Nürnberg repaired to Italy attracted by the celebrity of Raphael and Marc Antonio . . . Bartel Beham and Jacob Binck both followed the ſame attraction . . . All theſe men differed from Marc Antonio and his Italian companions in an eſſential particular. The Italians were excluſively copyiſts, the Germans were *inventors*, and ſo artiſts in a much higher ſenſe. No one of the great early period of engraving in Germany could have been much aſſiſted, becauſe they all worked out their ideas as a painter does.' (Scott, Bibl. 64, p. 174.)

ALBRECHT ALTDORFER (*antea*, p. 233).

(Bartſch, vol. viii. p. 41.)

One hundred and nine pieces are allotted by Paſſavant to this maſter. He is often conſidered to be inferior on metal to what he is on wood. We are not of this opinion, and regard the fine print of the Crucifixion (B. 8) equal to anything he ever accompliſhed on wood. The Saint Jerome (B. 22), and Portrait of Luther (B. 61), may be recommended. Altdorfer is, it muſt be confeſſed, unequal in his technic.

HEINRICH ALDEGREVER. Born, Paderborn, 1502? died, Söeſt, 1558?

(Bartſch, vol. viii. p. 362.)

This able artiſt was goldſmith, painter, etcher, as well as worker with the burin. As the latter he has a beautiful, careful, and complete manipulation, whether we keep in view his ſmaller pieces or his large portraits. The drapery of ſome of his figures, though full, is broken and crumpled in an exaggerated Dürer-like

way, and in one or two ſeries of prints he has made his figures abſurdly tall, with very diminutive heads. Nevertheleſs, his ſmall pieces are very ſatisfactory, though we think his large portraits of William, Duke of Juliers (B. 181), John of Leyden (B. 182), and Bernard Knipperdolling (B. 183), ſpeak more highly for him. Albert van der Helle (B. 186) is alſo a fine example. Of Aldegrever's ſmall pieces we may ſpecifically notice the Annunciation (B. 38), the ſeries of the Good Samaritan (B. 40–43), Chriſt on the Croſs (B. 49), the B. Virgin (B. 50 and 52), Rhæa Sylvia (B. 66), Mutius Scevola (B. 69), and Titus Manlius (B. 72). The ſeries of the Labours of Hercules (B. 83–95), the ſmall Dance of Death (B. 139 to 142), and the Wedding Dancers (B. 160–171), are to be thought well of. Aldegrever's ornamental friezes, dagger-ſheaths, and groups of children, are very beautiful.

Nearly three hundred pieces have been aſcribed to this maſter. His prints are generally marked with a large capital A, having a ſmaller capital G within it, placed on a tablet on which is often a date. Curſory examination only or a rubbed condition of a print may lead to the confounding Aldegrever's cypher with that of Altdorfer and of Dürer, and *vice verſâ*.

Hans Seboldt Beham (*antea*, p. 231).

(Bartſch, vol. viii. p. 112.)

This reputable engraver is generally conſidered as that one of the 'little maſters' who has moſt nearly approached the manner of Dürer, though certainly inferior on the whole to Aldegrever.

His works on copper are numerous, amounting to 270 pieces. Some of them ought unqueſtionably to find a place in the cabinet of the collector. The Adam and Eve (B. 6); Moſes and Aaron (B. 8); Immaculata (B. 17); Man of Sorrows (B. 26; Saint Sebaldus (B. 65); and Trajan (B. 82), may ſerve for illuſtration. The ſeries of the Prodigal Son (B. 31–34) is very good, as are alſo ſome of the friezes, *e. g.* B. 143.

BARTHEL BEHAM (or BARTEL BEHEM). Born, Nürnberg, 1502; died in Italy, 1540?

(Bartſch, vol. viii. p. 81.)

This artiſt was either the couſin or uncle of H. S. Beham.* Sandrart ſtates that he went to Italy, and worked under the direction of Marc Antonio, both at Bologna and at Rome. Some of B. Beham's engraving is ſo good that it is believed Marc Antonio paſſed it off as his own. This view is ſupported by an examination of certain pieces of the latter maſter, in which, though the ſtyle be Italian, as far as relates to the compoſition and drawing, the manner is that of the German School. Such, for example, are the pieces B. vol. xiv. nn. 383, 373, 377.

At one time Barthel Beham was conſidered by many as the ſame perſon known as the 'Maſter of the Die.' Bartſch obſerves of B. Beham,—

'This engraver having placed his mark on a few only of his prints it has reſulted that liſts of his works have been always very defective. Nevertheleſs, his *burin* has ſuch ſpecial charms that it has not been difficult for us to ſeparate from the crowd of anonymous prints many of his unrecogniſed pieces, and to pick out from his hitherto ſuppoſed works thoſe mediocre productions which are certainly not his, but have been attributed to him by miſtake and from want of judgment.' (Vol. viii. p. 83)

About eighty pieces belong to Barthel Beham. His mark —when it exiſts—is either two capital B B, or B P, joined together by a tranſverſe line, continuous with the tranſverſe portions of the initial letters B B B P. Concerning the cypher B P, Nagler (vol. i. n. 1993) ſhould be referred to.

The Virgin at the Window (B. 8) is what may be truly termed a ſweet little bit highly to be commended. The Combat of Naked Men (B. 18) is fine and full of Italian feeling. Apollo and Daphne (B. 25) is good, but preference would be given by ſome to the portraits B. 60 and 63.

* Thauſing conſiders (p. 468) that the two Behams were brothers.

JAKOB (Jacobus) BINCK. Born, Köln, 1504? died Königſberg, 1568.

(Bartſch, vol. viii. p. 249.)

The hiſtory of this maſter includes ſome points of intereſt in connection with the courts of Denmark and Pruſſia which our limits do not permit of diſcuſſion. For theſe matters reference may be made to Paſſavant, vol. iv. p. 86, and Nagler, vol. iii. n. 775.

Binck's pieces are unequal in merit, but when at his beſt he muſt be allowed to have been a fine careful manipulator with a delicate burin. Though often a copyiſt, he was a very good one, as witneſs his Maſſacre of the Innocents, after Raphael by Marc Antonio. He became very Italianiſed in feeling and took pleaſure in copying ſuch pieces as dealt with the Divinities of Fable, and had been engraved by Caraglio and his contemporaries. 'When,' writes Dupleſſis, 'he engraved after Albert Dürer and Marc Antonio, Binck's burin is delicate, but after Beham it is heavy. When working out his own deſigns, he does not appear to be any longer the ſame artiſt. The cloſe and ſharply accentuated lines of his plates which reproduced the compoſitions of another maſter, are replaced by diſtant and meagre ſtrokes, ſcarcely ſufficing to indicate the form and to define the contours.'

A fair ſpecimen of Binck's own deſign and work is the Saviour (B. 14). The Virgin (B. 19) is fine and delicate, and not unlike Dürer; ſo is the Saint Anthony the Hermit (B. 21), though there is leſs ſparkle in both than is to be found in Dürer's ſmaller pieces. A portrait (B. 95)—ſaid to be the artiſt himſelf —is a good example of his more refined technic. At leaſt 140 pieces belong to him.

Binck's mark is a cypher formed by the capitals I B, often with a ſmall c placed on a tranſverſe line between them IcB. This ſmall c frequently looks like o, and hence Binck's mark may be confounded with H. S. Beham's.

GEORG PENCZ (or GREGORY PEINS). Born, Nürnberg, 1500? died, Breſlau, 1550?

(Bartſch, vol. viii. p. 319.)

Great pleaſure may be derived from the works of this artiſt, as he is one of the more perfect of the 'little maſters,' though very Italianized in work and character. So much is this the caſe, and ſo excellent is he both in feeling and technic, that Bartſch has deſcribed the celebrated Maſſacre of the Innocents *au chicot* (B. xiv., p. 19, n. 18) as an original piece of Marc Antonio, whereas it is by Pencz. It is ſometimes preferred to the original, which is B. xiv., p. 21, n. 20.

'On carefully comparing theſe two maſterpieces of engraving on copper, no. 18 appears, it is true, neater and firmer in drawing, but differs not only in the burin line, which is ſlightly thinner and ſtiffer than that of ſo conſummate an artiſt as Marc Antonio, but the expreſſion of the heads has leſs life, and the hatchings ſometimes have that horizontal direction which is never found among the Italian engravers. No. 20, which undoubtedly belongs to Marc Antonio, is of freer line, and fuller outline, and of greater vivacity of expreſſion in the heads. Everything conſidered, we are fully convinced that the print No. 18, *au chicot*, was executed by George Pencz after the original drawing of Raphael.' (Paſſ. vol. iv. p. 101.)

Pencz has worked ſeveral large pieces after Italian maſters, and therein ſhown what he could accompliſh as an engraver. But, as the writer juſt quoted obſerves, the drawing of Raphael and of Giulio Romano has contributed much to the degree of excellence exhibited. In the larger pieces of his own compoſition Pencz is much feebler in his drawing; in the ſmaller ones, however, he has never been excelled by his German contemporaries.

The ſeries of the Life of Chriſt (B. 30–54), though the pieces are ſmall, is fine both in deſign and technic. B. 56, 57, 75, 90, and 92, are prints of value. The portrait of John Frederick, Elector of Saxony (B. 126), is a large and fine work, delicately engraved; as is likewiſe the undeſcribed portrait of Chriſtian, King of Scandinavia, in the collection of the Britiſh Muſeum. Accord-

ing to Paſſavant, B. xv. p. 412, n. 66, attributed to Giorgio Ghiſi, is by Pencz.

Bartſch regards the portraits (vol. viii. p. 361), conſidered by ſome to repreſent Pencz and his wife, as not this maſter's. In other words, the two heads marked IMAGO GREGORI PEINS and IMAGO DVXORE GREGORI PEINS were not engraved by Georg Pencz, nor do they repreſent him and his wife. (See Nagler, v. iii. n. 238.)

We learn from Thauſing (op. cit. pp. 468–471) that in the year 1524, Pencz and both the Behams were ſummoned before the authorities at Nürnberg, on account of their irreligious and ſocialiſtic opinions. The reſult of the inquiſition was the baniſhment of the 'three Godleſs men' from that city. In 1525, Jerome Andree, the wood-engraver proper, was thrown into priſon. Eventually Pencz was allowed to return to Nürnberg, but Bartel Beham ſettled at Munich, and H. S. Beham at Frankfurt-on-Maine.

The works of this artiſt have uſually a cypher formed by the capitals P G, the P being placed above the G, through the top of which the lower portion of the P deſcends . Care muſt be taken not to miſtake Pencz's cypher for the cyphers of P. Galle and of others. (See Bartſch, vol. viii. p. 320.)

DANIEL HOPFER. Flouriſhed at Augſburg, 1516–1549.
JEROME HOPFER. Ditto 1520–1523.
LAMBERT HOPFER. ? ?
CB with the 'houblon' and date 1531.
(Bartſch, vol. viii. p. 471.)

From 1500 to 1550 there worked at Augſburg three brothers, HOPFER by name, alſo another artiſt, with the initials C B and a date. The work of the latter being in the ſtyle of the Hopfers, he has been regarded as belonging to the ſame family, more eſpecially as it was deemed neceſſary to account for a fourth, or David Hopfer, but who is conſidered by other writers to be the ſame as Daniel.

The Hopfers—particularly Hieronymus or Jerome—were great copyiſts, often coarſe in technic, their work not always bearing cloſe inſpection. Thus has ariſen the practice, with ſome, of depreciating theſe maſters. We think better of the Hopfers, however, than to treat them diſparagingly. Some of their work is extremely good, particularly that of Daniel Hopfer, which is often rich and full of tone. The drawing, when cloſely examined, may be ſeen to be occaſionally looſe and bad, and in ſome of Daniel's pieces the figures are exaggerated into deformity or caricature ; but, in ſpite of this, Daniel Hopfer was an able engraver, and is well worthy the attention of the iconophiliſt. Even to the ſervile copying by theſe maſters we are indebted, for we are thus readily enabled to form an idea of what ſome now very rare or utterly loſt compoſitions of early Italian and German artiſts were like.

Several of the portraits executed by them are intereſting both hiſtorically and as regards their technic. The Hopfers are further important from their having been among the firſt engravers to employ alone the etching proceſs in copying the burin works of thoſe who preceded them. They worked on plates of iron alſo (or iron ſlightly ſteeled ?) as before mentioned in the Chapter on Proceſſes (p. 92).

As already implied, Daniel was the better artiſt of the family. Some of his prints may be said honeſtly to be *fine*—a favourite word with the connoiſſeur. Such pieces, *e. g.*, are, Chriſt leaving his Mother (B. 8), and Chriſt on the Croſs (B. 12 and B. 14). B. 21, 25, and 26, are good; ſo is B. 34, in particular. B. 38, 41, and 45, are noteworthy. The Woman taken in Adultery is a well-known print by D. Hopfer, whoſe manipulation evinces conſiderable addreſs in ornamental architecture and decoration. As examples of ornamental work, B. 17, 19, may be referred to. Daniel Hopfer's portraits are occaſionally very ſatisfactory, *e. g.*, the Emperor Maximilian (B. 79). B. 122 is a fine deſign for a monſtrance.

Jerome Hopfer is, no doubt, little elſe than a copyiſt of old Italian and German maſters. In this line he has done ſome good things however, as witneſs the undeſcribed copy of the Maſſacre of the Innocents in the National Collection, the Virgin on the Half-Moon (B. 5), Joſeph with the Cradle (B. 4),

and Saint George on Horſeback (B. 16). The portrait of Francis of Sickingen (B. 65) is worthy of mention, as are alſo the copies from deſigns of Raphael and Campagnola (B. 44 and 46).

The copy by Lambert Hopfer of Albert Dürer's ſmall copper Paſſion has a general brightneſs of effect about it, but will not bear thinking of with the original in recollection. The Trinity (B. 19) is a ſmall, effective copy, but heavy and black in the ſhadows.

Of the Maſter *C*B 1531 we may cite the portraits of Charles the Fifth and his brother (B. viii. 2534, n. 3).

The marks of the Hopfers are their initial capitals having a catkin of a hop-plant, between them . In the inſtance of the Maſter *C*B the hop-plant follows the cypher.

Virgil Solis (*antea*, p. 244).

(Bartſch, vol. ix. p. 242.)

On account of the ſize of the majority of his pieces, Virgil Solis is generally ranked with the 'little maſters.' He was a moſt prolific artiſt. Paſſavant awards him the credit of 625 pieces. It is doubtful whether, in this number, the whole of his engravings are included—at leaſt ſuch as bear his mark: for it is difficult to conceive that all theſe were produced by his own hand. They may have been executed under his inſpection by pupils and workmen, perhaps not more than one-third being actually his own. This view is borne out also, by the inequality of the technic in the prints which have Virgil Solis' mark. Thoſe pieces of ſuperior character which may be conſidered fairly as the maſter's own work on the copper have gradually become ſcarce, and, when in good condition, are much prized. In theſe the technic is fine, yet deciſive, and all intentions are perfectly carried out. V. Solis' friezes and ornamental work, in particular, are valued, as are likewiſe his deſigns for goldſmiths' work, and eſpecially his ſeries of cards having animated marks of ſuits.

CHAPTER XI.

ON METAL-ENGRAVING OF THE ORDINARY KIND.—MASTERS OF THE DUTCH AND FLEMISH SCHOOLS.

π—Lukas van Leyden, Dirk van Staren, Cornelius Matſys, Lambert Suavius, the De Bryes, the Brothers Wierix.

ϱ—Goltzius, I. Matham, Saenredam, Jacob de Gheyn.

The Sadelers, Scheltius and Boetius de Bolſwert, the Bloemarts, the Vorſtermans, the Viſſchers, P. Pontius, Houbraken, De Goudt.

WE introduce the maſters of Holland and the Pays-bas with the eminent artiſt,—

LUKAS VAN LEYDEN (*antea*, p. 242).

(Bartſch, vol. vii. p. 331.)

'At a period,' writes Bryan, 'when Albert Dürer had carried the art of engraving to ſuch perfection in Germany, and Marc Antonio exerciſed it with the greateſt reputation in Italy, Lucas diſputed the palm with thoſe celebrated competitors in the Low Countries. He learned the uſe of the point and graver from a goldſmith, which he carried to a ſurpriſing pitch of perfection for the ſhort time that he lived. His ſtyle differs from that of Albert Dürer, and ſeems to have been built on the manner of Iſrael van Mecheln. His execution is neat and clear, but as his ſtroke is equally fine in objects in the foreground, as in thoſe in the diſtance, and as there is a want of connexion in the maſſes, his plates, though extremely neat, are inferior to thoſe of Albert Dürer in firmneſs and harmony of effect. His figures are tall and meagre, the extremities rather mannered than correct, and though his attitudes are not ill choſen, they are generally ſtiff and ungraceful.' (Bibl. 10, p. 401.)

This criticiſm, though juſt in ſome particulars, is only partially ſo in others, or applicable alone to the earlier works of the maſter. So excellent is L. van Leyden, that he holds rank in the eſtimation of the collector generally next to Rembrandt and Dürer. But one of his very excellencies is of that kind which renders him a moſt difficult maſter to procure in a ſatisfactory condition. His technic was ſo fine and delicate, his management of the burin ſo faſtidious and tender, and his gradations were ſo nice, that his plates would bear but very little uſage, and yield comparatively only few perfect impreſſions. But theſe latter with all their ſilvery tones are exquiſite, and when procurable are of great value. Unfortunately, they are rarely to be met with, for moſt of L. van Leyden's prints having loſt their ſilverineſs and their more delicate and tender lines, ſeem dull and faded, often wretched ſcratches, in compariſon with what they appear at their beſt.

'Let any one,' ſays Mr. Maberly, 'who would ſee Van Leyden in perfection beg a ſight at the Britiſh Muſeum of the print of David playing before Saul; but he ſhould be previouſly appriſed that the ſight of this moſt ſplendid impreſſion will make him diſſatisfied with every print that he is likely ever to meet with by the ſame artiſt.'

There is not any maſter of whoſe excellencies ſo imperfect a judgment may be formed from the common run of prints uſually met with as is the caſe with L. van Leyden. This engraver, to be properly appreciated, ſhould be ſeen as he is repreſented in our own National Collection.

His works are generally arranged as of three periods or 'manners.' The pieces of the firſt manner are characteriſed by very fine and cloſe lines, much movement and expreſſion in the heads, a drawing often not very correct, and by a tendency in the compoſitions to the ſtyle of the antique ſchools. This period is illuſtrated by the Adam and Eve (B. 11), Abraham diſmiſſing Agar (B. 17), Jephtha's Daughter (B. 24), Samſon and Delilah (B. 25), the Reſurrection of Lazarus (B. 42), etc.

In the works of the ſecond period or manner more freedom may be perceived united to his great delicacy of line, and above all a ſurpriſing tenderneſs of gradation in the diſtancing of objects. This latter quality had been hitherto neglected in engraving with

the burin, and in expreſſing it, L. van Leyden was not excelled by thoſe maſters who immediately ſucceeded him. In his treatment he is now excluſively natural, and hence full of character and life, though eaſily liable to exaggeration, and to paſs even into caricature. Several of his better works which are of this period ſeem to have been produced between the years 1510 and 1520. Perhaps he ſhows himſelf to the greateſt perfection in the large Ecce Homo of 1510. (B. 71.)

In the third period, Lukas van Leyden ſwerved from nature towards the ideal, and, although becoming larger and freer in the management of the burin, yet, from not poſſeſſing either the ſentiment of the beautiful, or a ſufficient knowledge of the drawing of the nude, his later works are not very ſatisfactory. The Adam and Eve of 1529 and the Mars and Venus of 1530 belong to this diviſion.

Lukas van Leyden commenced engraving when very young; it is ſaid as early as nine years of age. We certainly find he had finiſhed a plate by the time he was fourteen, for the print of the Monk Sergius and Mahomet (B. 126) bears the date 1508. He continued to work until the year 1533, his laſt performance being, it is thought, Pallas (B. 139). Tradition relates that the artiſt, feeling his end approaching, deſired his friends to bring this plate to his bed-ſide, from which he gazed on it with much intereſt, as his laſt, but unfiniſhed effort in an art the bounds of which he had done ſo much to extend.

The chief works of this eminent maſter may be referred to as follows; but the collector, meeting with any piece of fair impreſſion and in good condition, ſhould, if poſſible, make it his own.

The Calvary (B. 74) is a fine large print, full of figures, having the date 1517, in reverſe on the earlier impreſſions and regular on the later. 'This piece,' says Bartſch, 'is one of the more perfect of the works of Lukas. It might ſerve as a model for the treatment of diſtances, and it would appear that Goltzius and Saenredam had well ſtudied it. Good impreſſions are very rare.' A third ſtate is recorded by Paſſavant; in it the plate has been retouched. Chriſt ſhown to the People (B. 71) is another large and rich piece of compoſition of the year 1510. Were it not for the

actual date, it would ſcarcely be credited that a boy only ſixteen or ſeventeen years of age could have produced ſuch admirable work. This print brought a good price in the time of its author. The Converſion of St. Paul (B. 107) is a fine piece of the year 1509. Bad impreſſions exiſt of this compoſition which have been thrown off after the plate had been reworked by anonymous hands. David playing the harp before Saul (B. 27), 1508: nothing can ſurpaſs the exquiſite work of this engraving, nor aught rival its marvellous and brilliant ſilverineſs in ſuch an impreſſion as that in the Britiſh Muſeum. The Poet Virgil ſuſpended in a baſket (B. 136), 1525: this is an extremely fine ſpecimen of the maſter, and, moreover, of intereſt in reſpect to a ſtatement of Vaſari relative to Dürer and his print of the Knight and Death. Vaſari has been ſhown to have been incorrect. (Paſſ. vol. iii. p. 6.) 'Theſe two prints,' writes Paſſavant, 'are diſtinguiſhed from each other by perfectly different methods of execution, the manner of Albert Dürer meriting in all reſpects the preference, though that of Lukas van Leyden exhibits a freer ſtyle of work.' Mary Magdalene Dancing (B. 122): a large piece, engraved by the maſter in the plenitude of his powers, 1519. Good impreſſions are rare, and realiſe high prices, as they did during the life of the artiſt. The portrait of the Emperor Maximilian (B. 172), is fine but very ſcarce. The ſeries of fourteen pieces, compoſing the Paſſion of Our Lord (B. 43–56), 1521, is deſirable: a copy of it by I. Muller exiſts; the pieces have the date 1521, and the ſign of the maſter, viz. L; 'I. Muller excud., C. Dankert excudit,' are on the firſt print of the ſeries.

Smaller and leſs expenſive works, but yet very noteworthy, are the following:—Chriſt with the Inſtruments of the Paſſion (B. 76); Prodigal Son (B. 78); Saint Chriſtopher (B. 109); Temptation of Saint Anthony (B. 117); the two Surgeons (B. 156, 157); a Young Man with a Skull (B. 174), thought by ſome to repreſent the artiſt; the Head of a Warrior in a Medallion (B. 160); and the Muſicians (B. 155), 1524. Not far ſhort of 180 pieces may be attributed to Lukas van Leyden.

In purchaſing the ſmaller and leſs coſtly works, ſuch as the Apoſtles, Paſſion, etc., the collector ſhould be conſtantly on his guard, on account both of the deceptive copies which are about, and the impoveriſhed ſtate of the impreſſions produced after the

original plates had been in uſe for ſome time. Many copies are often aſſumed to be the poor and worn-out originals, and ſince the difficulty of obtaining better is great, the former are bought as a makeſhift, the truth being, however, that they are altogether ſpurious.

About the time of Lukas van Leyden there flouriſhed IHERONYMUS AEKEN or AKEN, alſo called JEROME BOSCH, 1450-1516. This artiſt has been confounded with an architect and ſculptor, Alaert du Hameel. (See Nagler, iii. n. 2560.) Following Aeken we have—along with others—the Maſter of the Crab, 1528; the Maſter of the letter S, 1519; Allard Claaſzen or Alaert Claas, 1520; and

DIRK VAN STAREN (DIRICK VAN STAAREN), The Maſter with the Star. Worked at Antwerp during the firſt half of the ſixteenth century.

(Bartſch, vol. viii. p. 26.)

Of the birthplace and period of death of this engraver not any details have come down to us, though he belongs with Lukas van Leyden to the more important of the Dutch or Flemiſh Maſters of the beginning of the ſixteenth century. He is remarkable from the circumſtance of almoſt always placing on his prints the date of the year, and frequently the name of the month and day when his work was executed. Theſe indications are aſſociated with the initials of his name having the figure of a ſtar between them. Thus, *e.g.* on Chriſt tempted by Satan (B. 5), may be ſeen at the lower part —1525, D✱V, APRIL II; and on St. Luke painting the portrait of the Virgin (B. 9), D✱V 1526, IN JVLI 26. The earlieſt date to be found is 1522, and the lateſt 1544 (B. 2).

The ſtar between the capitals forms a rebus on the artiſt's name (Star or Staaren) uſually read as Dirk van Staren; Dirk and Dirick being diminutives of Theodoric. That this is the true interpretation of the ſignature in queſtion is inferred from the notices by Guicciardini and Albert Dürer of a well-known Flemiſh glaſs-painter whom they call Theodor Stas and Dietrich zu Antdorff reſpectively, and by whom it is ſuppoſed, are certain drawings having D✱V on them, and ſome painted glaſs

windows at Bruſſels with the date 1544 and STV as a monogram. Theſe drawings and paintings are conſidered as repreſenting the ſtyle and compoſitions of the preſent maſter.

Twenty pieces from engraved metal plates and three from wood-blocks are aſcribed to him. Two of his compoſitions have a fine and rich effect from their architectural backgrounds, and altogether are very covetable productions; theſe are the Homage of St. Bernard (B. 8), and St. Luke painting the Virgin (B. 9). The largeſt work from metal is the Deluge (B. 2), but it is not the Maſter's beſt performance. The calling of Peter and Andrew (B. 3), and St. Peter on the Sea (B. 4), are worthy of ſelection. The ſmaller pieces, B. 14, B. 15, B. 16, and B. 17, are from etched plates perhaps of iron in one if not two inſtances. In the latter the technic much reſembles that of ſome of Dürer's iron plates, and of Burgkmair's Mercury and Venus. On one of the Britiſh Muſeum examples there is conſiderable burr and *fond ſale*.

In the National Collection is one of the three woodcuts attributed to the Maſter, and the only one which bears his mark. It is an interior (8⅛in. wide by 5⅛in. high), having galleries running along the walls; on the gallery at the left ſide is the date 1526, on that of the right are the letters D * V. The compoſition appears to repreſent a ſchool, though there are as many adults as children in it, on the whole it is rather a peculiar and deſirable piece; we are not aware that any other impreſſion has been recorded.

There exiſt copies of B. 12, B. 17, and B. 18. (Nagler, vol. ii. n. 1408.)

Towards the end of the ſixteenth century we meet with other Dutch and Flemiſh engravers of leſs importance, among whom—

'We ſee diſappear little by little originality, power of invention, feeling for nature, and the gift of being able to repreſent her with that *naïveté*, delicacy, and vitality, ſo common with the older maſters. This falling off is ſpecially obſervable among the contemporary or ſucceeding artiſts, who loſt, under the influence of imitating the Italians, the German element which characteriſed their art.' (Paſſ. i. p. 223.)

To theſe latter belong Cornelius Cort, 1536; Cornelius Matſys or Meſſys, of Antwerp, 1533-1560; Lambertus Suavius, of Liege, 1540-1559. The family of the De Bryes, of Liege and Frankfurt, 1528-1570, and the brothers Wierix or Wierx, of Amſterdam, 1550, remained true to the older Dutch manner. The laſt-named artiſts demand from us ſpecific notice.

JOHANNES WIERIX; HIERONYMUS WIERIX; ANTONIUS WIERIX. Flouriſhed at Antwerp from 1562 to 1618. According to ALVIN, John was born at Antwerp 1549, Jerome born at Antwerp 1553, Anthony born at Antwerp ? Died 1624.

(Alvin, Bibl. 1.)

The general opinion has been that theſe engravers were born at Amſterdam. Their name is ſpelt on their prints in various ways, viz. Wierix, Wierx, and Wierinx, and their Chriſtian names are generally Latinized. Their works belong to what may be termed the end of the old period.

The prints of the Wierixes are very numerous, and often commendable, particularly the pieces of Jerome, many of which may be ranked for excellence with thoſe of the 'little maſters' of Germany. This holds good eſpecially as regards his ſmall prints of devotional ſubjects, ſome of which are extremely beautiful and tender, both in deſign and technic. There are among them engravings looking like fine miniatures, but in which nevertheleſs, with all their delicacy, the forms and muſcular markings are well defined.

In their work theſe maſters nearly always carried out their intentions to completeneſs—often, too, with maſterly preciſion. This was effected, at the ſame time, with far leſs pretence than was exhibited by inferior artiſts. The compoſitions of the brothers Wierix have been called by ſome critics ſtiff and dry, deſcribed as put into the ſhade by the ſchool of Goltzius, and diſplaced from their poſition by the etchers who ſucceeded it. But let us ſay that not one of the ſchool of Goltzius ever produced more effective yet tender little prints than the Flagellation and Crucifixion in the 'Paſſio Domini Noſtri J.C.' (Alvin, n. 342.)

They are worth more than all the lumpy, knotty exaggerations and coarſely executed pieces of too many of the followers of Goltzius.

The chief authority on the works of the brothers Wierix is M. Alvin (Bibl. i.), who ſpeaks of them as follows :—

'Theſe indefatigable workers laboured without ceaſing for more than half a century, *i.e.*, from 1562 to 1618. There was ſcarcely an illuſtrious perſon of their time of whom their burin has not preſerved a faithful likeneſs. As long as they lived not an illuſtrated book iſſued from the Antwerp preſs without one, at leaſt, of the three brothers having ſomething to do with it. At one time they reproduced the deſigns of popular painters; at another period they engraved their own compoſitions; and, embracing all deparments, they became to ſome degree a mirror reflecting the ideas then current in the Belgian provinces at the exodus from the great criſis of the ſixteenth century.

'The brothers Wierix have engraved the portraits of nearly all the eminent perſons of their day: the greater number of ſuch prints are very ſmall in ſize, and of wonderful finiſh. Jerome, however, has executed ſome of very large ſize—too large, in fact, for his uſual manner of manipulating the burin. The portraits of Henry the Third, King of France, and of Philip the Second, King of Spain, are almoſt of the natural ſize. Theſe engravings, though unqueſtionably ſurpriſing as far as the mechanical work is concerned, are entirely deſtitute of picturesque effect. The artiſt has not preſerved any proportion between his ſtrokes and the dimenſions of his copper; he covers a plate a foot ſquare in the ſame way he would work had he but a few centimetres. He is like a miniaturiſt uſurping a canvaſs of Rubens or the ſurface of a wall deſtined for Michael Angelo. As draughtſmen the Wierixes are remarkably correct. This is particularly evident in the execution of the extremities, and of the feet and hands —thoſe rocks on which ſo many maſters periſh. Their ſtyle has not much elevation in it; but their idea of the beautiful, particularly in the human face, and of the female eſpecially, is aſſuredly more pure than that of their maſter, Dürer. I do not wiſh to overdo their merit, but I cannot, on the other hand, like ſome writers, be guilty of the injuſtice of depreciating it. I admit that, among their prints, numerous pieces are to be met with, which, if they were all they had produced, would rightly cauſe their authors to be regarded as not above mediocrity. But to judge the Wierixes equitably, the whole of their works ſhould be taken into account, and it is particularly neceſſary that good impreſſions of them be ſeen. The ori-

ginal plates have become worn out by much over-uſe, and ſuch impreſſions as are uſually met with for ſale give but a faint idea of what the prints were in their original ſtate. Jerome is generally looked on as the more able of the three brothers. I can readily underſtand his being ſo conſidered, more particularly when the prints marked I H W—really the work of John Wierix—are attributed to him. In my judgment John is the truer artiſt; it is he who has moſt originality and moſt ſtyle. Jerome and Anthony excel him in ſoftneſs, ſilkineſs, and velvety qualities—qualities which J. Waldor, their pupil, exaggerated to the uttermoſt limits. The pearl of price in this reſpect is, perhaps, Chriſt Entombed, engraved by Jerome after Otto Vennius.'

So productive were the brothers Wierix that two thouſand pieces are aſcribed to them by Alvin. Portraiture and religious ſubjects, particularly the Hiſtories of the Bleſſed Virgin and Saints, were moſt favoured by them. They alſo made—Jerome eſpecially—numerous copies from Albert Dürer and the older maſters.

They varied their ſignatures conſiderably, but uſually Anton. Wierix, Hieron. Wierix, and Joh. Wierix, appear on their reſpective engravings. Sometimes their initials only are preſent; when I H W or J H W preſent themſelves, it is not eaſy to ſay whether they be intended for John or Jerome Wierix.

Of Anthony it may be obſerved that, of his larger pieces, thoſe having the addreſſes of J. B. Vrint, 1584, and of Liefrink, 1588, are the more deſirable impreſſions. A Crucifixion (Al. 254) by Anthony W., after Martin de Vos, is very fine, as is likewiſe a Virgin and Child, by Anthony. Cain ſlaying Abel (Al. 82) is well worth poſſeſſing. In ſuch pieces as Al. 484, after Quintin Matſys and others, Anthony W. is quite archaic.

Several of Jerome's portraits are very ſatisfactory, as are alſo many of his ſmall ſcriptural pieces, as, *e. g.*, his Vita Deiparæ Virginis (Al. 438) and the Infancy of Chriſt (Al. 441). In the latter may be found ſome admirable prints. Chriſt with Saint Peter and Saint John, after Martin de Vos, and a Laſt Supper (Al. 186), are of larger ſize, and very noteworthy.

John Wierix's copy of Albert Dürer's Adam and Eve ſhould not be forgotten, executed as it was, at a very early period of his career.

Dr. Dibdin the Bibliographer was very partial to the works of theſe Maſters, making alluſion to them not unfrequently in his highly intereſting books, one of which—the Decameron—we may add, ought to be the delight of the iconophiliſt. A winter's evening over a large-paper copy—

'. . . ligna ſuper foco
Large reponens, . . .'

ſhould be felt to be a great treat.

Hendrick Goltzius (*antea*, p. 272).

(Bartſch, vol. iii. p. 11.)

With this well-known maſter a new epoch in Dutch and Flemiſh engraving ſet in. Though to him its introduction is due, he yet ſhowed, in his firſt manner, the ſpirit and technic of the older ſtyles, as may be ſeen in B. 13, 17, etc. In ſome of his earlier works there is alſo much of an Italian feeling—due, of courſe, to his reſidence in Rome, where he executed works after Italian maſters.

Goltzius was a wonderful man as an engraver: it mattered little to him whether he produced a portrait half the ſize of life or a compoſition not larger than a florin. In ſome of his ſmaller pieces his technic is moſt delicate and tender, while in his larger ones the work is bold and open, with a very decided line, the whole being brilliant and ſhining. In his later ſtyle originality may be witneſſed. He was the firſt engraver of the clear and clean open line invading the whole compoſition: wonderfully, too, it was managed. Some of Goltzius' inciſive and ſilvery pieces are admirable; in his other manner, particularly the ſtyle in which the portrait of F. d'Egmont (B. 168) is engraved, he is often quite as excellent, reminding us—as in the piece laſt mentioned—ſomewhat of Hollar.

The great faults of Goltzius and his ſchool are their frequent violence of action and their exaggeration in drawing and foreſhortening. To theſe is not rarely added a lumpy or knotty manner of indicating muſcular prominences and the ſuperficial veſſels. It is well that the ſtudent ſhould be aware what extremes may be reached, in theſe reſpects, by otherwiſe good artiſts: let him,

therefore, refer to Goltzius' Hercules with his Club (B. 142), the Fall of Tantalus, Icarus and other pieces (B. 258 to 261) after Cornelis, and the Companions of Cadmus devoured by Dragons (B. 262). Theſe are deſigns of ſuch exaggeration and diſtortion as to be truly repulſive, and the technic of them is equally diſagreeable. Let it be noted how the ſuperficial veins on the backs of the hands of the figures in the doubtful pieces, B. iii. p. 96, n. 6 and 7, are indicated. Goltzius himſelf is too often bad enough, but, united to Sprangher, the reſult is inſufferable. What a contraſt when following Martin de Vos! Take, for example, the Annunciation, B. 294.

We do not think that Goltzius can be ſeen to greater advantage as an engraver than in the well-known ſix prints in the manner of different artiſts, called his Maſter-pieces (B. 15–20). Of theſe we prefer the Circumciſion, in the manner of Albert Dürer: in it the technic is extremely good. In the ſet of the Paſſion (B. 27–38), which is ſcarce, are ſeveral pieces of good deſign and admirable execution. Several of the artiſt's portraits, both ſmall and large, are moſt commendable: the large head of Theodor Cornhert (B. 164) is particularly noteworthy.

More than three hundred pieces rightly belong to Goltzius, but other prints are attributed to him; there are likewiſe numerous engravings of his deſigns by ſome of his known contemporaries, and by anonymous workers.

(See Weigel, Bibl. 95, p. 92, who is very full on Goltzius.)

Jakob (Jacobus) Matham (or Maetham). Born, Haarlem, 1571; died, 1631.

(Bartſch, vol. iii. p. 130.)

He was the ſtepſon of Goltzius, whoſe ſtyle he followed, and often not unſucceſsfully. But his drawing is bad, his faces often ugly, and at firſt he may be paſſed over by the collector without much loſs. Perhaps Matham is ſeen to moſt advantage when there is more landſcape than figure work in his pieces as, *e.g.*, in Abraham diſmiſſing Agar, after Bloemart (B. 63). Another pupil of Goltzius and alſo of de Gheyn, was,—

JOHANNES SAENREDAM. Born, Leyden, 1565; died, 1607.

(Bartſch, vol. iii. p. 215.)

This artiſt is alſo called Zaeredam. Bryan remarks that his prints are executed in a neat, clear ſtyle, and with conſiderable facility.

His deſign is not very correct, and there is generally a want of effect in his management of the lights and ſhadows. According to Bartſch, Saenredam is to be preferred to Matham. Another eminent pupil of Goltzius was,—

JACOB DE GHEYN the Elder. Born, Antwerp, 1565; died, 1615.

(Paſſ. vol. iii. p. 115.)

Though bold and free he managed the burin with much delicacy, and his portraits are full of truth and life. De Gheyn in his hiſtorical compoſitions becomes mannered, though his deſign may be admitted to be correct. His ſtyle is often rather dry.

Paſſavant enumerates 209 pieces by this maſter, of which twenty-ſeven are portraits. His mark is generally a cypher formed with an I D and G . Sometimes theſe letters are kept ſeparate, and occaſionally the name is written in full.

Mention may here be made of the SADELERS, a Bruſſels and Antwerp family. They were ſix in number, and worked from the latter third of the ſixteenth century to the latter third of the ſeventeenth. Some of them lived for a time in Italy and Germany. The elder Sadeler—John—was the more eminent. He was a very fair draughtſman, and engraved both portraits and hiſtorical pieces in a neat, clear ſtyle. His younger brother, Raphael, likewiſe drew well, and ſome of his works, whether portraits or compoſitions, are very good. The latter, however, are deficient in many caſes of freedom and life.

About the Sadelers, there is generally a degree of formaliſm

whether engraving their own deſigns or thoſe of other artiſts. In the majority of inſtances, their engravings are after other maſters.

Moſt of the family were very productive workers, and the ſcriptural pieces of ſome of them may be met with in every miſcellaneous portfolio. In Bryan's Dictionary may be found a liſt of the more important works of the Sadelers, with ſpecial references to ſuch prints as are more worthy of attention.

The two maſters—Boetius Adam and Scheltius de Bolſwert—were born in Frieſland, but ſettled and worked at Antwerp during the firſt half of the ſeventeenth century. The younger brother, Scheltius, is regarded as one of the more eminent engravers of the modern ſchool in his country. He has been deſcribed as 'perhaps the moſt powerful engraver for effect that ever lived, and the moſt faithful renderer of the ſtyle of his original.' Both theſe maſters engraved after Rubens, and ſome of their better pieces are from this artiſt. Of Scheltius, Bryan remarks:—

'He has particularly diſtinguiſhed himſelf by the admirable performances he has left us after ſome of the fineſt pictures of Rubens and Vandyck, which he repreſented with a judgment and ability that gives them more effect than can well be expected in a print, and appear to exhibit the very character and colour of the paintings. It was not unuſual for Rubens to retouch his proofs in the progreſs of the plates with chalk, or with the pencil, which corrections attended to by the engraver, contributed not a little to the characteriſtic expreſſion we find in his prints; proofs of this deſcription are to be met with in the portfolios of the curious. He engraved with equal ſucceſs hiſtorical ſubjects, huntings, landſcapes, and portraits, and the number of his prints are very conſiderable.'

Reference ſhould be made to Bryan for details concerning theſe engravers.

The families of BLOEMART of Utrecht, of VORSTERMAN of Antwerp, and of VISSCHER of Haarlem, produced ſome well-known and good engravers during the ſeventeenth century. The family of HONDIUS or DE HONDT alſo engraved portraits, often of merit, but frequently in a very ſtiff and dry ſtyle. The DE PASSE family—ſome members of which worked in England—are in

repute for their portraits and for their hiſtorical pieces after Martin de Vos, and other artiſts. Certain of the heads by WILLIAM DE PASSE are much ſought after, and are very ſcarce. Having reſided moſt of his life in this country, W. DE PASSE has been placed by many writers in the Engliſh School. JONAS SUYDERHOEF is an artiſt of deſervedly high reputation. Some of his works are of beautiful execution, his portraits being in high repute. PAUL PONTIUS, a pupil of Lukas Vorſterman, was an admirable engraver of portraits after Van Dyck and Rubens, and his finer pieces are very acceptable to the cabinet. The ſame may be ſaid of the works of Houbraken (1698), whoſe execution was particularly delicate and ſoft. He is conſidered to have formed his ſtyle from NANTEUIL and EDELINCK; according to Bryan, 'his heads do not yield to thoſe of Drevet in the beauty of their finiſhing, and they ſurpaſs them in the boldneſs of his ſtroke and the brilliancy of colour.'

There are ſeven prints engraved by a Dutch Nobleman—COUNT DE GOUDT—after deſigns by ELSHEIMER, which the collector will do well to acquire. Theſe engravings are remarkable for effect, and for their peculiar technic. The ſmalleſt of them—Herodias with the Head of John the Baptiſt—is not common. The largeſt—Ceres at the Cottage Door—was copied by HOLLAR; the two prints ſhould be compared together. With this alluſion to DE GOUDT, we cloſe our remarks on the Schools of Germany, Holland, and Flanders, having arrived far on in the ſeventeenth century, and feeling to be gradually loſing perception of that odour of ſanctity which hangs about the portfolios of 'Ancient Prints.'

CHAPTER XII.

ON METAL-ENGRAVING OF THE ORDINARY KIND.

MASTERS OF THE FRENCH AND ENGLISH SCHOOLS.

*—The Lyons' Maſter of 1488, Duvet, Couſin, Garnier, the School of Fontainebleau, the De Laulnes, Callot, Mellan, Morin, Nanteuil, Edelinck, Maſſon, the Drevets, Schmidt?

†—Geminus, the De Paſſes, Elſtracke, R. Payne, Delaram, the Hogenbergs, Hollar, Droeſhout, William Faithorne, ſenior, Marſhall, Gaywood, Cecil, Logan, White, Ravenet, Grignion, Dorigny.

IT may be ſtated of the French ſchool that it begins to be important when the intereſt of the German and Italian ſchools has already began to fade. It is not until the commencement of the ſeventeenth century that the ſchool of France makes a poſition in the hiſtory of our preſent branch of art. Before then numerous engravers had worked, it is true; but, ſpeaking generally, it may be ſaid that theſe maſters left but little of importance behind them, and of their perſonal hiſtories we are very much in the dark.

Leaving out of conſideration the illuſtrations in the 'Books of Hours,' publiſhed by Voſtre, Verard, and others, many of which are from metal plates engraved in relief and punctated, the only engravings which are known of the fifteenth century are ſome views of towns illuſtrating an account of a pilgrimage to the Holy Land. The work appeared at Lyons in 1488, and is ſuppoſed to have been written by one Michelet Topie, of Piedmont. From this time until 1515, we have not any French engraving with a date. Of that year we have one of

JEAN DUVET (or DU-VET), the Maſter of the Unicorn.
Born, Langres, 1485; was living in 1556.

(Bartſch, vol. vii. p. 496.)

This artiſt was a goldſmith in the ſervices of Francis I. and Henri II. of France, and was the firſt French engraver worthy the name of maſter. He is often called the 'Maſter of the Unicorn.' Although his earlieſt dated print bears on it 1520, it is ſuppoſed that Duvet muſt have handled the burin ſome ſhort time before this; he continued working until he was ſeventy years old, for in 1556, he obtained a royal privilege for the publication of his 'Apocalypſe Figurée.' Though not devoid of originality, Duvet was fond of copying from other maſters, and, in our opinion, ſome of his beſt work is to be found in theſe copies. He rather affected an Italian ſtyle. Bartſch regards his technical procedure as

'merely a picturеſque aſſemblage of different lines, which, although ſufficient to produce the requiſite ſhadows, does not neceſſitate that ſubtil attention neceſſary for executing a clean and careful ſtroke. It is doubtleſs this coarſe kind of work which has given riſe to the opinion that Jean Duvet did not engrave on copper, but on a metal leſs hard than it.'

About moſt of Duvet's work there is a very mechanical and metallic character, juſt ſuch technic, in fact, as an engraving goldſmith might produce. Seventy-five pieces are aſcribed to him by Paſſavant. On ſome of theſe JOH. DUVET, or DUVET, is written in full; on others, I D, on a tablet, may be ſeen . Some prints have a date only, while others have not any mark whatever.

Certain engravings, in which the Unicorn is introduced and ſuppoſed to bear reference to the amours of Henri II. and Diana of Poitiers, have cauſed this maſter to receive the cognomen before mentioned. One of theſe (B. 44), Poiſon and Antidote, or the Battle of the Animals, is ſo ſuperior in deſign and technic to the reſt of Duvet's works that ſome critics have aſcribed the piece to an Italian ſource of high pretenſion. According to Stanley (ſee Bryan), Mr. Carpenter, the late Keeper of the Prints at the Britiſh Muſeum, believed it to be the work, *in toto*, of Leonardo da Vinci, and Mr. Stanley agrees in this opinion. Paſſavant attributes

the deſign to Da Vinci, but the actual engraving to Ceſare da Seſto. Cumberland (Bibl. 14, p. 451, n. DLII.) has some remarks on this piece which ſhould be conſulted. Another, but unmarked print (Paſſ. vi. p. 257, n. 65. Bartſch, vol. x. p. 23, n. 42), aſcribed by Robert-Dumeſnil to J. Duvet, is regarded by Paſſavant as being the work of Ceſare da Seſto, as far as the compoſition is concerned. (See Nagler alſo, vol. iii. nn. 2176–7.)

It may be ſaid, that, as a rule, Duvet's own compoſitions are heavy, confuſed maſſes, out of which it is often difficult to diſentangle the *motif*, the whole compoſition being made ſtill heavier by the cumberſome ſtyle of technic. This obſervation applies particularly to his 'Apocalypſe.' (B. 12-35.)

'Duvet,' remarks Dupleſſis, 'is too often dry and involved, his compoſition is confuſed, his technic ſometimes too meagre, and the whole work too frequently wanting in ſtyle. The care alſo with which he treats the details, and the too carefully ſtudied folds of the draperies diſtract attention from the general forms and ſentiment of the ſtory. . . . Duvet takes juſt as much pains with the acceſſories of his deſigns as he does with their moſt important objects, hence there is no focus of intereſt, but everything is equal, and all is ſurcharged.' (Hiſtoire, &c., p. 60.)

Duvet's beſt piece, we think to be a Saint Sebaſtian, of which there is an impreſſion at the Britiſh Muſeum. The Martyrdom of Saint Sebaſtian (B. 10) is likewiſe worthy of mention, as is alſo the Chriſt and the Woman of Samaria, in the National Collection. The Annunciation (copied by Ottley), and the pieces B. 24 and 33 of the ſeries of the Apocalypſe, are deſerving of particular notice. The Virgin and Child, after Raphael (B. 7), and the Entombment, after Mantegna (B. 6), ſhow Duvet to moſt advantage as a copyiſt.

After Duvet come ſeveral workers, as Couſin, Jean de Gourmont, Corneille, Perriſſin, Thomaſſin, Gaultier, Woeiriot, and others, but whom the ſtudent may at firſt paſs by. His attention muſt nevertheleſs be called to the School of Fontainebleau (B. 16, p. 299), the members of which, though generally working rather as etchers than as buriniſts, cannot be anywhere more conveniently
 uded to than here.

In 1531, the French king, Francis the Firſt, ſummoned Franceſco Primaticcio, a pupil of Giulio Romano, to France, to decorate with paintings the celebrated chateau of Fontainebleau, having the year previouſly obtained the ſervices of Roſſo Roſſi. Theſe maſters were accompanied, or ſoon followed, by other Italian painters. With them certain French artiſts eventually became aſſociated. Of this company ſeveral members appear to have repreſented on copper the works, afterwards decorating the palace they had been ſummoned to adorn. Moſt of ſuch engravings are now very rare, and it is almoſt impoſſible to ſay to which maſters thoſe that are known ſhould be aſcribed. Other compoſitions alſo were engraved by the members of this ſchool, the ſouthern ſpirit of which gradually Italianized for ſome time French artiſts generally. The mannered ſtyle of drawing, however, of many of theſe, and their want of delicacy and care in technic, give only a ſecondary rank to their engravings. According to Dupleſſis (Bibl. 21, p. 79), Antonio Fantuzzi and Leonard Tiry (Thiry de Deventer) were the more eminent of the School of Fontainebleau.

Further information ſhould be ſought in Delaborde's La Renaiſſance des Arts, t. i. ; Renouvier's Des Types, etc. ; Dupleſſis' Hiſtoire ; Paſſavant, vol. vi. p. 189 ; and Bartſch, vol. xvi. p. 299.

The only maſter to whom we ſhall ſpecially refer before Callot, is

Charles Etienne de Laulne or Stephanus,

Born, Orleans ? 1518. Worked until the end of the Sixteenth Century.

He engraved numerous pieces after the Italian maſters of Fontainebleau, after Raphael, and his own ſon John with whom he paſſed a conſiderable portion of his life at Straſburg, where it is thought he died. He formed his ſtyle chiefly by the German 'little maſters,' but remained inferior to the beſt of them. Some of his figures and ſmaller compoſitions put one in mind of Bernard Solomon ; the execution of his ornamental work is as complete as can be ſeen in any of his engravings. He uſually marked the latter with the initials of his partly Latinized name, S or SF, or S*fecit* ;

but in ſome inſtances, added in full—*Stephanus*. Some critics maintain that his ſon,—

JEAN ETIENNE DE LAULNE, working at Straſburg, 1582,

likewiſe engraved, and that certain prints bearing the initials, I S 1582, executed in a peculiar method, are of his performance. In theſe pieces the contours of the forms are made out with the burin in line, but all the reſt of the technic is effected with points or dots in a ſtippled manner. This gives the work a peculiar look, but the proceſs muſt not be miſtaken for the large dotted ſtyle of the *manière criblée*, afterwards deſcribed. De Laulne's manner more nearly approaches to ſome of the work of Campagnola, and the more recent method of Bartolozzi (*antea*, p. 88). Theſe prints are not at all common; they are worth having as examples illuſtrating one form of the *manière au maillet*. Two examples are in our own collection, viz., the Neptune and Arethuſa. (Paſſ. vol. iv. p. 158, nn. 1 and 2.)

JACQUES CALLOT. Born, Nancy, 1593; died, Nancy, 1635.

(Meaume, Recherches, &c., Bibl. 44.)

Of the French School of engravers not one is better known than CALLOT, and for ſome time paſt he has been in much favour with collectors. With his enthuſiaſtic admirers we have not much ſympathy. Taſtes differ, however, and it may happen that the collector may become—like ſome we know—Callot-mad. From his numerous prints a few pieces are quite ſufficient for us. His more fantaſtic vagaries, and his ragged, jagged ſtyle, have not for us any charms.

'From the brain of no other artiſt,' writes M. Galichon (*Gaz. des Beaux-Arts*, vol. v. p. 198, 1861), 'did a like legion of monſters all armed ever make their exit. One would ſuppoſe that Callot muſt have fitted himſelf for his vocation by a deſcent to the Styx; that he had viſited in one night the Hell of the Chriſtians, the Gulfs of Tænare, the Court of Pluto, and the Palace of Belzebuth.'

In ſome of his ſmaller prints, as thoſe of the Paſſion (M. 19-30), Callot is delicate and quiet, both in technic and deſign. His

figures of female coſtume (M. 679) and Beggars are good; his Coins are to the purpoſe, and the ſets of the Apoſtles and Saints (M. 104, *et ſeq.*) are worthy of mention. But particular commendation may be given to his Saint Nicholas Preaching at the entry of a Wood (M. 140), a Crucifix (M. 176), and to the curious deſign known as the Benedicite, or Grace (M. 65). It may be admitted alſo that in many of his popular pieces, Callot's *diablerie* is amuſing and decidedly Mephiſtophelian. But he has too much of this, and in ſome of his more ſombre compoſitions his figures have ſuch large bodies, ſmall heads, and ſtuck-out limbs, that in ſpite of their life and the luminous quality of the engraving the impreſſion made upon us is not agreeable. Yet, as before remarked, there are many who extol Callot; we quote the following from Strutt as being a good criticiſm on the maſter from a different ſtand-point to our own:

'The fertility of invention, and the vaſt variety which are found in the works of this excellent artiſt, are very aſtoniſhing. One could hardly have ſuppoſed it poſſible to combine ſo great a number of figures together as he has done, and vary the attitudes without forced contraſt, ſo that all of them, whether ſingle figures or groups, may be eaſily diſtinguiſhed from each other, even in the maſſes of ſhadow, eſpecially when we conſider that they are often minute even to admiration. He generally (in his larger prints eſpecially) raiſed the point of ſight to a conſiderable height in his compoſitions to afford a greater ſpace for his invention. In that charming print called the Puniſhments, the number of figures he has introduced is wonderful, all of them diſperſed in different groups with the greateſt judgment, and the actions of the ſmalleſt of them in the diſtance ſeem conſpicuous, though the largeſt figure in the foreground ſcarcely exceeds three-quarters of an inch. The ſame may be ſaid of the Fair, and, indeed, of many others nearly equal to them in beauty. Where ſo great a number of figures is introduced in one print, it cannot be ſuppoſed that there ſhould be any great general effect to ſtrike the eye at firſt ſight. On the contrary, on caſting it curſorily over the Fair, the Puniſhment, or the Temptation of Saint Anthony, one would be at a loſs to declare the ſubject, the whole appears confuſed and without harmony; but the trouble of a careful examination is well repaid by the richneſs, the beauty, the taſte, and the judgment we diſcover in the diſpoſition of the figures, the management of the groups, and the variety and propriety of the attitudes which ſteal, as it were, upon the mind.'

Callot worked in ſeveral ſtyles. His firſt manner was in imitation of his tutor, REMY CANTA-GALLINA. After this he worked entirely with the graver, but not with much ſucceſs. Of this character are the lives of the Apoſtles, ſmall plates after LUDOVICUS CIVOLIUS. His next ſtyle was a mixture of point-work and graver, with coarſe, broad etching in the ſhadows. Illuſtrations of this method may be ſeen in the Cardplayers, the Miracle of Saint Manſuetus, the Benedicite. Callot's beſt manner is that in which he appears to have worked with the greater freedom ; in this he expreſſes with a ſingle ſtroke both variety of character and correctneſs of deſign.

This Maſter is ſtated to have been the firſt to have uſed hard varniſh in etching. According to Mr. Hamerton, Callot's manner—

> ' was uſually far more that of an engraver than a genuine etcher, but he was a man of great genius and wit, and when he choſe to uſe the point like a true etcher, he could do ſo very effectually. The bits of true etching occur rarely, and only in parts of his works. The maſs of what he did is ſpoiled as etching by reminiſcences and imitations of the burin. . . . Callot's exceſſive manneriſm is obvious. Its chief peculiarity is the habit of reducing everything as much as poſſible to a peculiar kind of curve, rather like the curve of a gooſe-quill and feather. If the reader will look at Callot's work with a view to this curve, he will be ſurpriſed by the frequency of its occurrence.' (Bibl. 27.)

Callot was a moſt prolific artiſt, not leſs than 1500 pieces being deſcribed as belonging to him. In the Britiſh Muſeum collection there are ſix folio volumes appropriated to his engravings. The maſter generally placed his name in full upon his plates.

The chief reference to Callot's labours is ' Recherches ſur La Vie et les Ouvrages de J. Callot, par M. E. Meaume.' Nancy, 1858. There is a ſmall catalogue by J. H. Green, publiſhed in London, 1804, which may be occaſionally met with at the ſecond-hand bookſellers.

CLAUDE MELLAN. Born, Abbeville, 1601; died, Paris, 1688.

(Robert-Dumeſnil. Le Peintre-Graveur Français. Bibl. 62.)

An eminent engraver of his ſchool, both in portraiture and compoſition; he ſtudied and worked for ſome time at Rome. While there he engraved in the ordinary method, croſſing his ſtrokes a ſecond and third time, as the ſtrength of the ſhadows required. He afterwards adopted a novel and peculiar mode of working with ſingle parallel lines (*au ſeul trait*) without any croſſing ſtrokes over them, the ſhadows being expreſſed by the ſame lines being made ſtronger, and conſequently nearer to each other. A print of Mellan—the Sudarium of Saint Veronica—is often a ſhow-print in ſhop-windows. It is executed entirely with a ſingle ſpiral line begun at the extremity of the noſe, and continued, without ſolution of continuity, over the whole face and back-ground. Inferior impreſſions, worked off after the plate had been retouched ſhould be guarded againſt on purchaſing this curious effort of the graver. Dupleſſis is very ſevere on this 'tour de force,' terming it 'un enfantillage impardonnable chez un artiſte qui peut lorſqu'il le veut manier le burin avec habilité.' This peculiar technic of a ſingle line thickened at the ſhadows ſuggeſted the Relief and Guillochin machines employed in modern times in the department of mechanical engraving.

A liſt of Mellan's more eſteemed pieces may be found in Bryan's 'Dictionary.'

JEAN MORIN. Born, Paris, 1612? died, ——, 1666?

(Robert-Dumeſnil. Bibl. 62.)

Was another engraver who worked in a peculiar method, viz. a mixture of ſtrokes and dots, chiefly produced by means of the point, and intended, as ſome ſuppoſe, to imitate Van Dyck's manner,—

'After having marked with correct outline the characteriſtic features of a face, J. Morin modelled the fleſh by means of an infinity of ſmall points

obtained through the means of a technic rendered ſoft by etching. This procedure is ſo difficult that Anthony Van Dyck and J. Morin are the only artiſts who have managed it ſatisfactorily. Morin's drawing is preciſe, his colour ſober, and there is bright intellect in his countenances.' (Dupleſſis, Bibl. 21, 22.)

Morin's better prints are his portraits, particularly thoſe after Phil. de Champagne. The latter are everywhere admired, and with connoiſſeurs of his native country Morin is an eſpecial favourite. His portrait of Cardinal Bentivoglio is conſidered the artiſt's *chef d'œuvre*, and that of the Sœur Catherine d'Arnauld is of very high character. The heads of Vitré (R. Dumeſnil, 88), of the Abbé Richelieu (R. D. 83), Margaret Lemoin (R. D. 62), De Goudy (R. D. 54), Chriſtyn (R. D. 51), and of Lemercier (R. D. 69), are good examples of the maſter.

Morin executed a few landſcapes, but thoſe which we have ſeen are of inferior character. Some of his hiſtorical pieces are ſo ſurcharged with work as to appear heavy. One hundred and eight pieces, together with ſome doubtful ones, are aſcribed to Morin by R. Dumeſnil.

In relation to the French School generally, we would recommend the ſtudent to have recourſe to it chiefly for its admirable portraits. In this department it is unſurpaſſed, and is capable of enriching the cabinet with valuable ſpecimens. The careful execution, the clearneſs and brilliancy of the technic, are often remarkable, while the indications of texture, the feeling of colour, and general *nobleſſe* of manner imparted to the whole deſign, are equally to be admired. One drawback the ſchool of French engraved portraiture often has undoubtedly, but this is equally the fault of the painter, and of the time in which he lived. There is frequently too much flutter of dreſs and drapery, too much ornamentation and framework about the deſign. Were it not for the flowing and outrageous wig the head would often be ſwamped in the magnificent folds of Hyacinthe Rigaud's curtains, which, luminouſly engraved and admirably rendered in texture as they are, tend only the more to diſtract attention from the leſs obtruſive and tenderer features. One of the moſt celebrated maſters of this branch of French engraving is

ROBERT NANTEUIL. Born, Rheims, 1630; died, Paris, 1678.

(Robert-Dumeſnil, vol. iv. p. 35.)

This artiſt, though dying at the comparatively early age of forty-eight, left about three hundred pieces behind him. Some of them are portraits nearly the ſize of life, executed with remarkable clearneſs and preciſion of character. The beauty of effect poſſeſſed by ſome of Nanteuil's works places them among the more covetable engravings of the French School; and ſince the artiſt worked in more than one manner the collector has ample ſcope for choice, which, with this eminent engraver, ſhould be liberal.

Nanteuil would ſeem, in his earlier practice, to have imitated the ſtyle of Mellan, working in ſingle ſtrokes only, and not croſſing them, as, *e. g.*, in the portraits of Heſſelin, the Abbé Molé, Cardinal Mazarin, and of others. In his after manner he is to be ſeen to more advantage. He then engraved with ſuch diſtinctneſs and beauty, that his technic in theſe particulars has never been excelled. Several of his portraits are now ſcarce and command high prices. The following are ſome of the chief works of the maſter. The Portraits of M. de Bellievre (R. D. 37); of M. De Loret (R. D. 150); Cardinal Mazarin (R. D. 183); De Da Vayer (R. D. 143); Louis XIV. (R.D. 101); Colbert (R. D. 74). Robert-Dumeſnil allots 234 pieces, and ſix or ſeven doubtful ones, to Nanteuil; of theſe he gives a very full and critical account in the 'Peintre-Graveur Français' (Bibl. 62).

At the expoſition of engravings on the opening of the New Library, at Guildhall, in 1872, there was a fine ſeries of portraits by this maſter on view. Mr. Roſe remarked, in the catalogue concerning them,—

'The beautiful condition of theſe portraits by Nanteuil is very noteworthy, conſidering that they have been engraved more than 200 years. It is lamentable to think that of the engraved portraits of to-day ſcarce a veſtige will probably remain in 200 years, owing to the wretched paper now manufactured and uſed for engravings.'

Dibdin more than half a century ago drew attention (Decameron, vol. ii. p. 337) to the bad effects produced by modern paper

on that which has been impreſſed upon it. 'The age,' he remarks, 'of good paper-making in this country is gone,'—'a good fair crown octavo ream of *Dutch Paper*, in the time of our well-beloved William III., is, generally ſpeaking, worth an imperial ream of the time of our venerable George III.'

More recently (1858) M. Bonnardot has obſerved:—

'I doubt if our deſcendants two centuries hence will be able to diſpenſe with reſtoring the majority of books, engravings, and lithographs which have iſſued from our preſs ſince 1825—that is, ſuppoſing there is then a like eſteem for ſuch records of the paſt as there is at preſent. Since the date mentioned our cottony papers bleached with chlorine and made with alum, promiſe but faint chance of endurancy. Thoſe prints which have been worked off on India paper will be almoſt the only ſurvivors; even this paper is not always of good quality.' (Bibl. 82, p. 210.)

The Portrait of Turenne, by Nanteuil, brought 840 francs at the Debois Sale in Paris, in 1844; and in 1872, two volumes, containing the Works of this maſter, 206 in number, realiſed 122*l.* at a ſale at Meſſrs. Sotheby's.

Another worker in this branch of engraving, almoſt, if not quite, on a level, with Nanteuil, is—

GERARD EDELINCK. Born, Antwerp, 1627; died, Paris, 1707.

(Robert-Dumeſnil, vol. vii. p. 169.)

The ſtyle of this artiſt has been deſcribed as 'more precious than that of Bolſwert and Pontius without being leſs pictureſque.' He poſſeſſed a profound acquaintance with what is called colour in engraving, and his plates, though exquiſitely finiſhed, diſcover nothing of labour nor of littleneſs. Mr. Maberly obſerves of Edelinck,—

'He choſe to confine himſelf to the burin alone without the admixture of etching;'—'nothing can exceed the freedom of delicacy with which Edelinck handled his favoured tool. Some connoiſſeurs fancy that a little mixture of etching would have given more force, ſo that delicacy and ſoftneſs might have been leſs predominant qualities, and ſome alſo affect to ſee in ſeveral of Edelinck's prints a tendency to the quality which in modern French

engravers has been, and with ſufficient meaning, termed "metallic." (P. 148.)

Edelinck worked ſo equably that it is very difficult to ſay with certitude which are his earlier engravings. Dupleſſis is of opinion (Hiſtoire and Bibl. 22) that, compared with Robert Nanteuil, Edelinck is clearly ſuperior. In both the drawing is equally correct; the phyſiognomical expreſſion as juſt; and the *poſe* as happily choſen; but the colour, quiet and tender in the portraits of Nanteuil, is always rich in the works of Edelinck. The latter engraved other ſubjects than portraits; ſome of theſe compoſitions, as, *e.g.*, the Holy Family, after Raphael, have been very finely produced.

Three hundred and thirty-nine pieces are attributed to Edelinck by R. Dumeſnil, of which 200 are portraits. The portrait of Philip de Champagne (R. D. 164) is conſidered a favourable ſpecimen of the engraver's ability. The portraits of Lebrun (R. D. 238), Tortibat (R. D. 328), and Rigaud (R. D. 303), are likewiſe good examples.

ANTOINE MASSON. Born, Orleans, 1636; died, Paris, 1700.

(Robert-Dumeſnil, vol. ii. p. 98.)

This maſter, in ſome of his portraits, ſtopped very little ſhort of either Nanteuil or Edelinck. He worked with the graver only, and of this inſtrument he had acquired ſuch command from his former occupation of ornamenting the hard metal of gun-barrels, that, when he treated copper, he has been deſcribed as 'playing with his tool as with a pencil.' He was thus enabled to expreſs the textures of different ſubſtances with great fidelity. Some of his heads are the ſize of life, but theſe are not generally conſidered as his more favourable efforts. Maſſon engraved ſeveral ſcriptural compoſitions, of which his copy of the diſciples at Emmaus, by Titian, is thought of the moſt highly. His portraits of Briſacier and of Oliver D'Ormaſſon are much eſteemed, as are thoſe of Guy and Charles Patin. Sixty-eight pieces, of which ſixty-two are portraits, are attributed to Maſſon.

PIERRE DREVET. Born, Lyons, 1664; died, Paris, 1739.

PIERRE DREVET, *fils*. Born, Paris, 1697; died, Paris, ?

With ſome examples of the two Drevets, in addition to ſelections from the works of the maſters before referred to, the collector may be ſatisfied with his illuſtrations of the French ſchool of portraiture. The only exception that might be made would be in favour of Georg Friedrich Schmidt, a German, who worked in Paris, and was received into the French Academy there, engraving for his reception plate his fine portrait of Mignard. But as Schmidt was not born until 1712, he is too late for us, and we are thus ſaved the unenviable duty of determining his poſition in the ſchools.

Of the two able engravers, the DREVETS, the ſon was the more eminent, his portraits of Boſſuet and Samuel Bernard being generally conſidered ſpecimens of pure engraving with the burin, which have ſcarcely been ſurpaſſed. The portraits of De Cotte and of René Pucelle may alſo be ſignaliſed. Like Maſſon, both the Drevets were very expert in rendering the texture of inanimate objects, 'luxuriating,' as Mr. Maberly obſerves, in furs, lawn, velvet, lace, bronze, carved woods, etc., to a degree, exciting, it is true, much admiration, but at the ſame time tending to draw down on their ſchool the cenſure of being too fond of frippery and flutter; a tendency, we may add, not abſent in their fineſt pieces.

There was alſo a CLAUDE DREVET, who was a good portrait engraver, concerning whoſe works, along with thoſe of the other Drevets, ample details may be found in the 'Manuel de l'Amateur d'Eſtampes' of M. Charles Le Blanc.

Beſides the French engravers already alluded to, the preſent ſchool includes the families of the AUDRANS, of the POILLYS, and of the PICARTS; ſome of the members of which attained high rank as engravers. But theſe, along with many other maſters, muſt be paſſed by, and their hiſtories learnt in Robert-Dumeſnil's ſyſtematic work (Bibl. 62), or in Nagler's Künſtler-Lexikon.

English School.

Of the *Old Engliſh School* there is not much to be ſaid. It is very unpretentious, numbering but few members of technical merit, if thoſe engravers of foreign extraction, who are often claimed for it, be excepted. The true and creditable Engliſh ſchool commences with Hogarth, goes on with Sir Robert Strange, Woollett, Sharp, and Ryland, and is eſpecially characteriſed by that band of eminent men formed of Place, the younger Faithorne, R. and G. White, Smith, Faber, Houſton, Corbut, Dickinſon, Earlom, Valentine Green, MacArdell, and others, who devoted their abilities to that branch of work we have to conſider afterwards as mezzo-tinto engraving. It is the opinion of ſome, however, that the De Paſſes, the Hogenbergs, Hollar, Droeſhout, Ravenet, Grignion, and Dorigny, ſhould be reckoned of the Engliſh ſchool; but ſince Hollar is the only one of theſe maſters of whom we ſhall ſpecifically treat, we may be ſpared meddling with the litigated queſtion as to the ſchools which have the better right to claim them as members.

The earlieſt copper-plate engravings which England can claim as demonſtrably her own may be found in a book entitled 'Compendioſa totius Anatomie delineatio ære exarata per Thomam Geminum, Londini, 1545.' In this treatiſe are forty illuſtrations from copper-plates along with a frontiſpiece which repreſent probably the earlieſt efforts of rolling-preſs work in this country. A ſecond edition * of 'Geminie's Anatomie' was publiſhed in 1559, which remarks Dibdin, 'preſents us in the engraved elaborate frontiſpiece (upon copper) with the earlieſt portrait of Queen Elizabeth, who began to reign in the month of November, 1559.' But before this time (1545), an engraved frontiſpiece had appeared in an edition 'Caleni [for Galeni] Pergamenſis de Temperamentis—Impreſſum apud præclaram Cantabrigiam—M.D.XXI,' and in the 'Byrth of Mankynde, newly tranſlated out of Laten into Englyſhe,' etc., London, MCCCCCXL, and printed by Thomas Raynald, were engravings from metal-plates. But to

* So termed in Ames-Dibdin (vol. iv. p. 527), but it was more properly the third edition, as there was one—or a freſh iſſue at leaſt—in 1552.

theſe not any engraver's name was attached, and there is not any ſurety that they were the work of Engliſh artiſts. The nationality of Geminus himſelf is a doubtful matter alſo, from his own ſtatements he would appear not to have been an Engliſhman. In reference to this ſubject and the books mentioned, the following authorities ſhould be conſulted, viz., Ames'-Herbert 'Typographical Antiquities,' London, 1785-90, vol. i. pp. 557, 581; vol. iii. p. 1411. Ames'-Dibdin, London, 1810-19, vol. iii. pp. 556, 564; vol. iv. p. 537. The 'Bookworm,' London, 1869, vol. iv. p. 22. Reference ſhould be made likewiſe to what has been previouſly ſtated concerning the illuſtrations to Caxton's works at page 78 of this volume.

JOHN PAYNE, born about 1606; died, 1647.

A pupil of the celebrated Simon de Paſſe, is generally conſidered to have been the true father of Engliſh burin engraving. He produced various ſubjects, but his portraits are in chief eſtimation. The likeneſs of W. Alabaſter, D.D., after Cornelius Janſen, is regarded as his beſt work. Had Payne's induſtry equalled his capabilities, he might have held higher rank as an engraver than can be allowed him with juſtice. He is reported to have been idle and neglectful, and to have died in poverty before he was forty years of age in conſequence of his indolence, though he had the patronage of King Charles. He is ſpoken well of by Evelyn in his 'Sculptura,' and was eulogiſed by P. Rawlins in 1648 as then lately dead. Payne is celebrated by Evelyn for his large print, three feet long, of the great ſhip, the *Royal Sovereign*, built by Phineas Pett in 1637.

AGGAS (or A. Ryther, ſee Bryan), COLE, CROSS, ELSTRACKE, DELARAM, DOLLE, GLOVER, HERTOCKS, and VAUGHAN, were other members of the early Engliſh School; but they need not detain us.

Though obliged to admit that the admirable worker to be referred to immediately was not an Engliſhman, but a Bohemian by parentage and birthplace, we would fain ſay, with Maberly, that 'in all other reſpects he is Engliſh.'

WENZEL HOLLAR, (or Wenzel von Prachna, or Wenceſlaus Hollar.) Born, Prag, 1607; died, London, 1677.

(Parthey, Bibl. 54.)

The circumſtances—once good—of Hollar's family having become ruined by the battle of Prague, in 1619, the ſon Wenzel was forced to look towards ſome means of earning a livelihood. He took to drawing plans and engraving. In his twenty-firſt year he left his home and aſcended the Danube, traverſed Swabia, reached the Rhine, and remained at Cologne. While at Frankfurt, on his way to the latter city, he received inſtruction from M. Merian in the etching proceſs. The Earl of Arundel, meeting with Hollar at Cologne in 1636, brought him in his ſuite to England when he returned. After remaining in this country for about ten years, and being taken priſoner at Baſingſtoke, in 1645, with Faithorne and others, Hollar went to Antwerp, returning to England in 1652. He ſoon afterwards went to Barbary on the errand of King Charles the Second, returned, and, in 1672, travelled about the north of England. On his going back to London at the Reſtoration, he was not more fortunate than he had been previouſly, as he could obtain only thirty ſhillings for drawing and engraving his large view of Greenwich on two plates. A few years afterwards he died in great miſery in London, and under circumſtances which make one bluſh for humanity. An intereſting biography of this moſt able, but unhappy artiſt was written by Vertue, the engraver.

As a maſter of manipulative procedure, of mechanical dexterity, of delicate and imitative execution, Hollar takes very high rank. Every department of repreſentation is indebted to him for the work of his needle and graver. Portraiture, coſtume, landſcape, architecture, animal and vegetable life, coins, ſhells, maps, ſhipping, etc., were undertaken by him with equal facility and ſucceſs. With reſpect, however, to the higher departments of an artiſt's vocation, ſuch as invention, feeling, and freedom of deſign, Hollar muſt be regarded as having been deficient in them. Wonderful power and verſatility of technic, with the moſt delicate imitativeneſs, uſurped in his hands everything elſe. Hollar's productiveneſs, too, was remarkable. Taking all his pieces, perhaps 2740 may be awarded

him. If we do not miſtake, as many as eighteen or nineteen folio volumes are appropriated to Hollar's works in the Britiſh Muſeum.

In the line of mechanical execution this maſter is ſo fine, that a collection ſhould no more be without examples of his work than it ſhould want Dürers, Rembrandts, and Marc Antonios. Some of Hollar's pieces, eſpecially the portraits, are rare, and command high prices. Several of his prints are etched, others are worked with the graver. According to Mr. Hamerton, the majority of Hollar's etchings are not to be recommended as examples of this particular technic, but one or two of them are to be noted as poſſeſſing a rare and delicate beauty, which gives their author a certain rank. Hollar was 'a moſt induſtrious engraver, but then the training for this hurts a man as an etcher.'

In reſpect to his pieces, all we can do here is to point out ſuch examples as may give a good idea of the maſter's admirable manipulation of graver and needle. Commendable, then, are the Saint Catherine of Alexandria, after Raphael (P. 117); Portrait of Clenche (P. 1376); Sir Robert Heath (P. 1413); Catherine of Arragon (P. 1549); the old Counteſs of Arundel (P. 1349); Antwerp Cathedral (P. 824); the Suſpended Hare (P. 2050); a Leopard (P. 2065); a Lion, after Albert Dürer; a Mole; and in particular ſome plates of muffs, fans, gloves, and ſhells. Certain copies, after Elſheimer, of ſome of the Greek Divinities, are very beautiful, but the ſeries of the 'Seaſons' (P. 606) are, with juſtice, great favourites, for not only is their technic of the higheſt character, but they have a certain amount of feeling, of which Hollar is not often demonſtrative. Many of the artiſt's ſmaller portraits, eſpecially of females, are very attractive, as are likewiſe ſome of his ſmaller landſcapes. Hollar's copy of a deſign for a chalice by Andrea Mantegna ſhould not be forgotten.

His plates very commonly bear his name in full, and have often a date. Sometimes he has a monogram forming **WH** or **WPL**. Numerous impreſſions of his plates are about, taken after the coppers had been reworked; againſt theſe the novice muſt be on his guard.

Should it not be convenient to refer to the monograph of Parthey (Bibl. 54), Bryan may be conſulted. There is a cata-

logue of the Works of Hollar by Vertue, but, except for the notice of the artiſt's life appended to it, it is not of much ſervice.

WILLIAM FAITHORNE THE ELDER. Born, London, 1620? died, London, 1691.

This prominent member of the Engliſh School was a pupil of Robert Peake, the Royaliſt. He accompanied his inſtructor in the King's ſervice, was made priſoner at Baſing-houſe, was brought to London, and confined in Alderſgate, where he practiſed engraving. After much ſolicitation he was releaſed and permitted to retire to France, where he was patroniſed by the Abbé Marolles. About the year 1650, Faithorne returned to England and married the ſiſter of the notorious Captain Cround. He ſet up a ſhop at the ſign of the Ship, near Temple Bar, where he followed his art, ſold prints and books, and engraved for the bookſellers. Some time after—or about 1680—he retired to more private life in Printing Houſe Yard, Blackfriars, and, though ſtill continuing to engrave, chiefly drew from the life in crayons. Walpole tells us that the misfortunes of the engraver's ſon broke the father's ſpirits, though originally a robuſt and vigorous man, and that he died from ſlow pulmonary diſeaſe in 1691.

While Faithorne was in France he received much of his beſt inſtruction from Nanteuil (*antea*, p. 348),-and whom in a few inſtances, perhaps, he equalled. He adopted occaſionally the ſtyles of Couvay and Mellan, and likewiſe the manner of Hollar.

Faithorne's works are moſtly portraits of hiſtoric or known characters executed with the graver in a clear, free ſtyle, often full of colour, but having occaſionally in ſome of his choicer pieces a little of that metallic or braſſy look characteriſing many of the French portraits of the Schools of Nanteuil, Drevet, and others.

As far as Faithorne's technic is concerned much difference in kind and excellence of workmanſhip is exhibited by it. Three ſtyles may be eaſily diſtinguiſhed, viz., that of the coarſe, large, open, ſingle ſtroke, thickened at the depths and ſhadows, adopted from the works of Mellan; ſecondly, the careful, delicate finiſhed work of a maſter, the reſult of the inſtruction of Nanteuil; and thirdly,

the dotted or ſtippled-like technic in the faces as practiſed by Hollar.

Some of Faithorne's pieces are extremely fine both in technic and expreſſion, while others are equally as poor, at leaſt in technic, for Faithorne was ſo great a maſter of the other quality that a portrait by him, however bad in certain reſpects, could be ſcarcely devoid of ſome expreſſion. His power of ſeizing the characteriſtic phyſiognomy of his model, of expreſſing life in the face, was always conſiderable, frequently very great. Moſt of his perſonages ſpeak to you, you feel as though you could *ſee* them think, in many the expreſſion is of a ſedate and melancholy character which throws a charm of ſerious poetry, as it were, over the artiſt's repreſentations. We do not know of any engraver who has ſtamped the features with more of the magnetic influence of vitality than has Faithorne in ſome of his choicer portraits. Theſe countenances while looking into you, ſpeaking to you with their eyes, impreſs you at the ſame time with the feeling that a deep and often ſolemn ſelf-introſpection muſt have been common to their owners.

Faithorne's ſcriptural and other compoſitions are often defective in drawing, hard in technic, and formal in character; in fact, are only of very ſecond-rate importance.

The portraits of this maſter are numerous, ſome being very ſcarce and valuable. His emblematic print of Oliver Cromwell in armour between pillars, and the Lord Protector in armour on horſeback, are rare in the extreme and command high prices at ſales from the pure portrait collectors. The ſame may be ſaid of the Sir Francis Englefield, and Charles II., 'Heire of ye Royall Martyr.'

As choice examples of the maſter as an engraver the portraits of Sir William and Lady Paſton, and of William Sanderſon, are uſually regarded with great favour. We would particularly recommend however the portrait of Prince Rupert, eſpecially the full face one after Dobſon; that of Robert, Earl of Ayleſbury, before the inſcription; of Edward Anderſon; John Bayfield; Thomas Hobbes of Malmeſbury; John Kerſey; Thomas Killigrew, in a furred cap and with a dog by his ſide; John Ogilvy; Sir Henry Spelman, and of Thomas Stanley. We doubt, however, if

Faithorne ever ſurpaſſed his ſmall portrait of John La Motte, citizen of London, which as ſeen in one of the impreſſions in the Britiſh Muſeum Cabinet is truly beautiful. The portraits of Sir James Calthorpe and of William Oughtred may be referred to as illuſtrating particular ſtyles and methods of technic adopted by the engraver at various periods.

The name of the maſter in full is uſually inſcribed on the plate; when not ſo preſent two capitals F F may be found. Six volumes containing his works are in the Britiſh Muſeum.

WILLIAM MARSHALL (1610–1650) was but an indifferent worker, yet his portraits are in repute for their hiſtoric relations. Not much more can be ſtated of

RICHARD GAYWOOD (1660) and of THOMAS CECIL (1630).

Gaywood was a pupil of Wenzel Hollar. Of Cecil it is remarked by Bryan that the partiality of Evelyn for his countryman induced him to place this maſter on a level with the greater artiſts of his time, a period which was diſtinguiſhed by ſome of the chief engravers of France, particularly Nanteuil, and when engraving was at a very low condition here.

Gaywood's copies from Vandyke's etchings, and his portrait of Margaret Lemon, are well worthy of poſſeſſion however, and the collector may do well to procure alſo the portrait of Guttenberg by Gaywood, and that of Sir Edward Coke by Loggan. (1635–1693).

Robert White, who died in 1704,—having been a pupil of Loggan—may be ſaid to cloſe this period of Engliſh art.

INDEX TO PROPER NAMES.

Aaron, 1
Adda, Girolamo d', 260
Adrian, Pope I., 10
Aggas, 353
Aholiab, 1
Aix-la-Chapelle, 5
Aken, 329
Aldegrever, 67, 233, 282, 316, 317
Aldus, 258
Allegri Ant. (da Correggio), 133
Altdorfer, 233, 282, 316, 317
Alvin, 184, 185, 332
Ames, 352, 353
Amman, J., 23, 60, 244, 245, 256
Ampere, 32
Andrea del Sarto, 214
Andrea Zoan, 259
Andreani Andrea, 97, 98, 277
Andree, 220, 322
Angelico Fra, 258
Anſcharius, 179
Antoine de Worms, 282
Antonio da Trento, 275
Antonio Fantuzzi, 275
Antonio Marc, 113, 119, 321
Apſel, Van, de Breda, 186
Aretin, 11
Aretino, 113
Ariſtagoras, 2
Arundel, Earl of, 354
Aſpland, 223, 224, 256
Aſſen, Walther van, 282
Audran, 351
Aufſeſs, Baron, 75
Auguſtin, St., 200

Baldini, Baccio, 48, 49
Baldung, Hans (Grün), 227, 232, 315
Bämler, Hans, 81
Barbarj, Jacopo di (J. Walſch), 259, 307
Barbaroſſa, 5
Bartolozzi, 120, 343
Bartſch, Adam von, 278
Baumgartner, 267
Beccafumi, 259, 264, 278, 279
Becker, 20, 21
Becker, C., 244–246
Begue, Jehan le, 89
Beham, Barthel, 150, 316, 319, 322
Beham, Hans S. 57, 220, 231, 316, 318, 322
Beham, Paul, 289, 315
Beiſchlag, 22
Bellini, Giov., 259
Berchem, 117
Berjeau, 15, 29, 38, 59, 100, 163, 179, 188, 190, 249, 260
Bernard, Solomon, 250
Bettini, 50
Beuve-Saint, 32
Bezaleel, 1
Binck, 150, 316, 320
Biſuccio, 216
Blades, 100
Blake, 211
Blanc, Charles M., 284
Blandford, Marquis of, 193
Bloemart, 99, 150, 247, 337
Blon, Le, 95
Boccaccio, Maſter of, 295
Bocholt, Franz von, 297, 300
Bock, 6
Boehmer, 10
Bogaerde, Henri van den, 183
Bohn, 241
Boiſſier, 217

Cellini, 115, 120, 343
Cesalpino, 63
Cesnola, Gen., 159, 324
Cesnola, Giulio, 340, 343
Cesnola-Collins, Remy, 345
Ceylon, 190
Chapman, 340
Charles I., King, 38, 58, 268, 273
Chiocci, Annibale, 52
Chiron, 78, 179, 180, 333
Cecil, 338
Champagne, Phil. de, 344, 350
Champion, 9
Charles I., King, 113

Dadi, Dado (Master of the Die), 137
Dallaway, 121
Dankert, 328
D'Ankerville, 4, 5
D'Aumale, Duc, 249
Day, J., 79
De Brye, 331
De Cheyn, 336
De Hooghe, 110, 119
De Jongh, 315

Dei Matteo, 289
Delaborde, Henri, 30, 33, 34
Delaborde, Léon, 8, 35, 69, 81, 127, 165, 194
Delaram, 150, 353
De Laulne, 88
Deleutre, 6
Deliſle, L., 31
De Pauw, 8
Derſchau, Graf. von, 20, 22, 57, 58, 227, 283, 314
Deſcamps, 81, 115
Deutſch, E., 67
Deventer, 342
Devonſhire, Duke of, 193
Diana of Poitiers, 340
Dibdin, Dr. T. F., 3, 21, 22, 49, 78, 81, 154, 165, 194, 202, 225, 241, 259, 291, 334, 348, 352
Dickinſon, 352
Didot, 7, 16, 40, 51, 58, 69, 82, 83, 99, 200, 208, 241, 260
Die, The Maſter of the, 137
Dienecker, Jobſt (J. de Neckger), 66, 68, 97, 229
Diepenbecke, 242
Dolle, 353
Domenico dalle Greche, 57, 262
Doppelmayer, 227
Dorigny, 150, 352
D'Orville, Cornill, 70
Douce, F., 218, 238, 241, 242
Dreves, 179
Drevet, 338, 351
Droeſhout, 352
Ducange, 22
Ducheſne (Ainé), 4, 155, 163, 182
Dughet (Gaſpar Pouſſin), 151
Dumeſnil, Robert, 261, 341, 347
Du Mortier, 184
Dupleſſis, 51, 251, 260, 290, 299, 342, 346
Du Pré, Jean, 81–83, 200
Durazzo, 210
Dürer, Albrecht, 57, 58, 66, 70, 158, 204, 243, 269, 285, 300, 325
Duvet, Jean, 340
Dyck, Antoni van, 112, 124

Earlom, 91, 352
Eaſtlake, 3, 89, 160
Edelinck, 338, 349
Edward I., King, 53
Edward IV., King, 178
Edwards, F., 224, 242
Eiſenmann, 232, 272
Elizabeth, Queen, 352
Ellis, F. S., 100, 190, 194
Elſheimer, 338
Elſtracke, 353
Engelbretzchen, 293
Ephruſſi, 307
E S, 51
Evelyn, 120, 353
Even, Van, 162
Eyck, Van, 180, 182, 290

Faber, 352
Fairfax, Sir T., 255
Fairholt, 142, 248
Faithorne, 352, 354, 356
Faithorne, Junior, 356
Falkenſtein, 35
Fantuzzi, Ant., 342
Fea, 8
Feſter, 6
Fetis, 35
Feyerabend, 245
Fick, N., 132
Finiguerra, T., 47, 49, 85, 110, 112, 145
Fiorillo, 24
Fiſher, 214
Florio, 45
Fogolino, 87
Francia, Franceſco (Raibolini), 132, 133
Frederick II., 52
Frederick III. of Saxony, 229
Frenzel, 304
Frobenius, 75
Fronſperger, 245
Frowin, 10
Fuſt, 146

Gainſborough, 110
Galichon, E., 20, 76, 302, 305, 343
Galle, Ph., 322
Garden of Love, Maſter of, 295
Garnier, 61, 194
Gaultier, 341
Gautier (d'Agoty), 95

Gaywood, 358
Geiler von Kaiſerberg, 270
Geminie, Geminum, 352
Gerard, 200
Gerſon, 32, 33
Gheyn, I. de, 336
Ghiſi, Giorgio, 322
Gilpin, 112, 115
Girolamo da Treviſo, 261
Gisela, Queen, 25
Glockenton, 300
Glover, 353
Goethals, 186
Goltzius, Hendrick, 122, 220, 247, 272, 331, 334
Goltzius, Hubert, 81, 98
Goudt, Count de, 338
Gough, 53
Gourmont, I. de, 341
Graff, Urſe, 67, 282
Granger, 120
Graves, 114
Greche, Dom. dalle, 57, 262
Greff, Hieron, 212
Green, J. H., 345
Green, Valentine, 352
Gregory the Great, 174
Gregory XII., 35
Grenville, 79, 196
Grignion, 352
Gringonneur, 18
Groote, I. de, 185
Grün (H. Baldung), 67, 225, 227, 232, 271
Grüninger, 75
Guercino, 280
Guerino dit Meſchi, 132
Guicciardini, 329
Gutenberg, 65, 186
Gutermann, 163

Haas, 75
Hahn, Ulrich, 43, 258
Haid, 94
Hameel, Alaert du, 329
Hamerton, 87, 91, 112, 205, 256, 345, 355
Hamilton, Sir W., 4
Harzen, 89, 90, 183, 185
Haſpel, 174
Hatiph, Abd. F., 52
Hauer, 220, 231
Haufah, Marſhall von, 229
Hauſmann, 163, 221, 222, 306, 308, 314
Hearne, Thomas, 201
Heaton, Mrs. H., 69, 206, 315
Hefner, 38
Heineckea, 39, 58, 153, 157, 165, 195, 196, 216
Heller, ic, 69, 92, 179, 228, 231, 251, 268, 307, 308, 314
Henry II. of France, 340
Henry III., 51
Henry VII., King, 40, 53
Henry of Luxemburg, 32
Herberger, 67, 72, 223, 229
Herdegen, 16
Hernando de Acuna, 265
Herodotus, 2
Herring, 52
Hertucks, 353
Heſſels, 37, 189
Heuſſner, 94
Hibbert, 116
His, Edouard, 239
Hobbema, 110, 118
Hodgkin, 139
Hogarth, 352
Hogenberg, 352
Holbain, 163
Holbein, Hans, 69, 72, 150, 235, 238, 247, 282
Hollar, 119, 241, 334, 338, 352, 354
Holt, H. F., 38, 156, 163, 190, 191, 309
Holtrop, 37
Hondius, 136, 337
Honorius, Pope, 14
Hopfer, Daniel, 92, 322
Hopfer, Jerome, 312
Hopfer, Lambert, 322
Horne, Rev Mr., 182
Houbraken, 338
Houſton, 2
Humphreys, Noel, 16, 29, 64, 75, 79, 82, 159, 161, 190, 252
Hurt, 199
Hylin, 44
Hymans, 77

Inglis, 184

Jackſon, 2, 64, 76, 195, 259
Jacob, Maſter, 258
Jacopo di Barbarj, 259
Janſen, 3, 51, 52, 167
Jean le Robert, 188
Jegher, 134, 247, 273
Jerome, Maſter, 66
Johann, Meiſter, 230
Johann von Frankfurt, 282
Johann von Köln, 300
John of Verona, 44
Joinville, Sire de, 52
Joſi, 217
Julien, 89
Junius, Hadrian, 186
Juſtin, 10

Kaiſer, 295
Kaiſersberg, Geiler von, 270
Keller, 15, 25
Kempis, Thomas à, 32
Killian, G., 94
Klaproth, 9
Knox, John, 120
Koberger, 201, 202
Kolloff, 78, 278
Koning, 156
Koſter, 186, 189
Kriſmer, 158, 165, 176, 179
Krug, L., 315
Kugler, 230

Lacroix, 18, 19, 164, 170
Ladmiral, 95
Lambinet, 38
Langlois, 83
Lanzi, 15
Laulne, Et. de, 88, 342, 343
Le Blanc, Ch., 351
Le Blon, 95
Letronne, 8
Leyden, Lukas van, 242, 285, 325
Liebenau, 10
Liefrink, 333
Linde, Van der, 36, 189
Lippi, Fra Filippo, 132
Livens, 282
Lödel, 229, 270, 274, 283
Loggan, 358
Longperier, 76
Lorch, 282
Loth, A., 35
Louis, St., 52
Louis X., 52
Louis XI., 292
Luger, 15, 22
Luthereau, 173
Lutma, 88
Lützelburger, 66, 72, 235, 239
Lydgate, 252

Maberly, 105, 110, 113, 119, 123, 326, 349
Mabillon, Dom, 32
Mabuſe, J. de, 132
MacArdell, 352
Mair, Nich. Alex. 300
Maître aux Bourdons croiſés, le, 270
Malpé, 267
Mantegna, Andrea, 259, 278, 284
Marc Antonio (Raimondi), 113, 114, 119, 208, 218, 260, 285, 319, 321
Marco Polo, 9, 16
Margaret, Empreſs (Luxemburg), 32
Mariette, 81, 99, 297
Marolles, 356
Marſhall, 112
Marſhall, W., 358
Maſſon, A. 356
Maſter of 1446, 48, 137, 145, 287
——— of 1451, 49, 288, 292
——— of 1457, 49, 288, 292
——— of 1458, 49
——— of 1461, 51
——— of 1462, 49, 291
——— of 1464 (au banderoles) 49, 51, 289, 293
——— of 1466, 51, 137, 183, 291, 293
——— of 1480, 137, 295
——— of the Anchor, 137
——— of the Banderoles, 137, 289
——— of the Game of Cards, 137
——— of the Caduceus, 137, 150
——— of the Crab, 137, 329
——— of the Die, 137, 150
——— of the Feathered Fleſh. 290
——— of the Star, 137, 329
——— Johann von Köln, 300
——— of the Mouſe or Rat Trap, 137
——— aux Bourdons croiſés, 270

Maſter with the Bird, 267
——— of the Unicorn, 340
——— B M, 297
——— C B with the 'Houblon,' 322, 324
——— D S, 294
——— E S, 51, 137, 291
——— E, 294
——— H H, 68
——— I F, 75
——— I M, 67
——— P. 49, 113, 142, 288
——— S, 329
——— W, 313
Maſters, Anonymous, 137
——— the Little,' 316
Matham, 247, 33
Matſys, Cornelius, 331
Mauritio, 216
Maximilian, Emperor, 57, 66, 223, 226, 229, 268, 309
Mazarin, Cardinal, 194
Mazzalis, 46
Mecarino, Il, 264
Meaume, 345
Meckenen, Iſrahel van, 297, 299, 325
Medicis, Maria di, 261
Meerman, 62, 188
Meldolla, 264
Mellan, 346, 348, 356
Menu, H. 120
Merian, 354
Merlin, R. 18, 19
Merrifield, Mrs. 89
Meſchinot, 84
Meyer, 78
Meyrick, Sir Sam. 177, 188
Michiels, 175
Migne, 175
Mitchell, W., Eſq. 210, 230
Moceto, 87, 267
Molteno, 114
Montagna, Benedetto, 258
Montaiglon, 242
Montfaucon, 38, 52
Morin, 346
Muller, J. 328
Murr, Von, 10, 21, 155, 165
Murray, 191
Muſi, Agoſtino di, 260
Nagler, 71, 87, 127, 138, 226, 228
Nanteuil, 338, 348, 350, 356
Nanto, F. de, 261
Naumann, 89
Negker, J. de (Jobſt Dienecker), 66, 68
Neudörffer, 315
Niccolo di Lorenzo, 50
Nicolini, 26
Nicolini Domenico, 261
Nicolo, Giuſep, 276, 278
Norſini, 264
Notary, 254
Noter, De, M. 167, 169

Odet, 25
Olmütz, Wenzel von, 313
Ooſtſanen, 282
Ornheilm, 179
Orſino Pompeio, 265
Oſtade, A. van, 133
Ottley, 15, 23, 42, 111, 155, 159, 162, 166, 177, 194, 217, 253, 292, 294

Paciolo, L. 90, 259, 260
Palmer, 111
Papillon, 14, 16, 81, 97
Paraſole, 264
Parmigiano, 99, 274
Parthey, 355
Paſſavant, T. D. 10, 15, 23, 43, 50, 74, 100, 155, 169, 228
Paſſe, De, 337, 338, 352, 353
Paſtis, De, M. 258
Payne, John, 353
Peake, 356
Peignot, 53
Peins, 321, 322
Pelligrino da Udine, 87
Pencz, 150, 321
Pereſſin, 341
Perkins, 194
Petit-Bernard, le, 240, 250
Petrarch, 43
Petri, 297
Pett, 353
Peutinger, 66, 223, 229
Pfinzing, 79
Pfiſter, 46, 190, 200
Picart, 122, 351
Pickering, 217, 241

Pigouchet, 40, 81, 82, 250
Pilgrim (Ulrich), 270
Pinkerton, 156
Pinter, Ulrich, Dr. 216
Piot, 84
Place, F. 352
Planché, 19, 45, 178
Pleydenwurff, 201
Pliny, 3, 7
Poilly, 351
Poitier, 241
Polo, Marco, 9, 16
Pomerius, Henricus, 183
Pontius, Paul, 338, 349
Porto, Battiſta G. 262
Pouſſin, Gaſpar (Dughet), 151
Price, F. C. 251
Primaticcio, 151, 342
Proth, 35

Quad von Kinkelbach, 313
Quaritch, 194
Quincy, Quatremère de, 8
Quintilian, 7

Raimondi (ſee Marc Antonio)
Ranking, 40
Raphael, 132, 208, 259, 274, 324
Raſciotti, 208
Ravenet, 150, 352
Raynald, Thomas, 352
Reid, 33, 34, 288
Reiffenberg, Baron, 65, 168, 169, 183
Rembertus, 179
Rembrandt, 116, 123, 134
Reni, Guido, 280
Renouvier, 23, 48, 64, 77, 83, 158, 170, 183, 234, 251, 287
Reſch, Jerome, 68, 220
Retberg, 220, 221, 231, 314
Reynolds, Sir Joſhua, 120
Ribera, 119
Rigaud, Hyacth. 347
Robert-Dumeſnil, 346
Robert, Jean le, 188
Rode, 8
Roland, 165
Romano, Giulio, 321, 342
Roſe, 348
Roſſi, Lorenzo, 258
Roſſi-Roſſo, 151, 342
Roxburghe, Duke of, 193
Rubens, 133, 247, 273, 286, 337, 338
Rudolph, Emperor, 308
Ruelens, 162, 168, 171
Ruiſdael, 133
Rumohr, 69, 132, 220
Rupert, Prince, 95
Ryland, 352

Sachs, Hans, 60
Sadelers, the, 336
Saenredam, 336
Sallet, 310
Salt, 1
Salviati, 282
Sandars, 59
Sandrart, 66, 319
Sarto, Andrea del, 214
Schäufelin, 225
Schedel, H. 201
Schelhorn, 56
Schiavonetti, 120
Schmidt, G. F. 151, 351
Schoeffer, 99, 146
Schön, Bartel, 300
Schön, Errhard, 282
Schongauer, Martin, 113, 295
Schönſperger, 79
Schuchardt, 229, 230
Schwandner, 52
Scolari, Giuſep. 263, 277
Scott, W. B. 46, 50, 92, 306, 309, 314, 317
Seguier, 112
Seſto, Ceſare da, 341
Sharp, 352
Sichem, Ch. van, 246
Signerre (G. de; Le Rouennais), 260
Silberard, 22
Singer, 5, 9, 18, 39, 245
Skeen, 189
Smith, 352
Smith (Soden), 40
Solis, Virgil, 244, 324
Solomon, Bernard, 240, 250
Soncinus, Hieron, 75
Sotheby, 36, 114, 164, 178
Sotzmann, 156, 157, 313, 291
Spagnoletto (Ribera), 120

Spencer, Earl, 57, 154, 165, 180, 195
Sporer, Hans, 191
Springinklee, 226
Squarcione, 133
Stabius, 66
Stanley, 340
Staren (Dirk, van), 329
Stas, 329
Stechin, 292
Stephanus, 342
Stephen, King of Hungary, 24
Stern, 292
Steuerbout (D. Bouts), 181, 187
Stimmer, 246
Stoger, F. X. 34
Stoſs, Veit, 300
Strange, Sir R. 352
Straten-Pouthez (Van der), 35
Strutt, 4, 51, 253, 344
Stukely, 18
Suavius, L. 331
Sutherland, A. S. 121
Suyderhoef, 338
Sweynheim, 50
Symmachus, 139

Taylor, 178
Temanza, 45
Tempeſta, 133, 264
Terburg, 110
Terence, 58
Thauſing, 202, 219, 224, 304, 308, 313, 314, 322
Theodoric, 10
Theophilus, 161
Thomaſſin, 341
Thompſon, Thurſton, 218
Thoms, 158
Thurſton, 219
Tiffen, 114
Tintoretto, 132
Tiry, L. 342
Tite, Sir W. 193, 199
Titian, 57, 81, 113, 133, 247, 262, 264
Todd, Archdeacon, 81
Topie, Michel, 339
Trechſel, 236, 239
Trento, Ant. da, 275
Turner, 119
Turrecremata, J. de, 257

Udine, Pelligrino da, 87
Ugo da Carpi, 96
Ulrich, 160, 174
Umbreit, 69
Unicorn, Maſter of the, 340

Vadagnino, 190, 259
Vaillant, W. 95
Valdarfer, 193
Valturius, 258
Van der Linde, 36
Van der Straten-Pouthez, 35
Van der Weyden, 50, 293
Van Dyck, 115, 124, 150, 337. 338
Van Even, 162
Van Eyck, 50, 346
Van Mander, 66
Van Meurs, 189
Varenbüler, 269
Varro, 7
Vaſari, 47, 328
Vaughan, 353
Vavaſſore, 190, 197, 258
Veldener, 184, 185, 186, 188
Verard. 39, 40, 41, 81, 250, 254, 339
Verocchio, 133
Vertue, 354
Vinci, Leonardo da, 132, 133, 204, 260, 340
Viſſcher, 337
Vivaldi, 46
Vorſterman, 337. 338
Vos, Martin de, 333, 338
Voſtre, Simon, 40, 81, 82, 250, 339
Vrint, 333
Vuechtlin (Pilgrim), 270

W, the Maſter, 313
Waagen, 23, 41, 132
Wailly, Natalis de, 31
Walpole, Horace, 120
Wechtelin (Pilgrim), 270
Weenix (J. B.). 133
Weigel, 6, 23, 26, 35. 71, 100, 102, 132, 153, 160, 177, 236, 251
Weigel, Rudolph. 71
Wenzel von Olmütz, 300, 313
Weſel, Telman von, 300
Weſſely. T. E. 51, 132, 245, 246, 289
White, G. 352

White, R. 352, 358
Wierix, T., H., and A. 307, 331
Wilhelm, Meiſter, 41
Wille, 151
Williams, 2
Wilſon, 112
Witte, Levinus de, 241
Woeirio, 341
Wolfgang, G. Andr. 88
Wolgemut, Wohlgemuth, 201, 202, 204, 312, 314
Wollett, 352
Woltmann, 211, 235, 238
Worms, Antoine de, 282
Wornum, 237, 240
Wouwerman, 132
Wren, Sir Chriſtopher, 133
Wynkin de Worde, 78
Wyſſenbach, 68
Yemeniz, 215

Zaeredam, 336
Zani, 15, 17, 43
Zatſinger, 136, 300
Zeitblom, 295
Zeſtermann, 23
Zwott (Meiſter Johann von Köln aus Zwolle), 47, 300

INDEX TO SUBJECTS.

ADAM and Eve Marc Antonio, Dürer, Rembrandt, 119
Advice to ſtuneni, 124
Aix-la-Chapelle, Corona luminaria of, 5
Alexander, deeds of, 14
Alphabet, Dance of Death, 234, 242
——— figures, 185
Ambrafian Collection, 19
Amſterdam Muſeum, 295
Anatomie, Geminies, 352
Andacht Wochenlich, &c
Angelic Salutation, early, 154, 166
Antiquities, Egyptian, 1
——— Roman, 2, 3
Apocalypſe (block-book), 179, 180
——— Dürer's, 70, 109, 210
——— Duvet's, 340
Apollonia, Saint, 141
Apulei Herbarium, 76
Archæologia, 53
Arch, Triumphal, 220
Aretino of Marc Antonio, 113, 119
Ark Royal, the ſhip, 254
Armour and Arms, 177
Ars Memorandi (block book), 170, 180
—— Moriendi (block-book), 193
Art, Chriſtian, 144
—— l', au Morier, 249
Athenæum, 81, 168, 255
Auctions, 125
Aureum Opus, of 1503, 46

Baldini, carte di, 19
Banderoles, 49, 59, 177
Barb, 93
Belial, 81, 249
Berceau, 93
Berlin Virgin, the, 168, 194
Bible of 1462, 194
—— Coverdale's, Tyndale's, 234, 254
—— Figures, Holbein, 69, 234, 236
—— Mazarin, 194
—— of 36 lines, 34
Biblia Pauperum (block-book), 181
Bibliographical Tour (Dibdin's), 3, 21, 49, 166, 194, 225, 265, 291
Bibliomane, le, 39
Bibliotheca Spenceriana, 154, 202, 259
Biting-in, proceſs of, 90, 91
Black, killing the, proceſs of, 82
Blaize, St. Sebaſtian of, 173
Block-books (xylography), 36, 38, 59, 62, 145, 178, 182, 196
——— prices of, 193
——— colouring of, 96, 281
Blocks, original and ancient, 57, 58, 195, 217
——— nature of, 57
——— ſpringing, 76, 77
——— Verard's, 254
Bloemart, 99
Bodleian Library, 121, 179
Book of Trades, Jobſt Amman's, 60, 245
—— of Cards, Amman's, 245
—— of Fables, Pfiſter's, 189, 200
Books, ancient, 7
—— block, 36, 59, 178, 182, 196
—— of Hours, 39, 40, 81–84, 250, 251, 339
—— of Images, 36, 199
Bookworm, the, 59, 80, 195
Braſſes, Sepulchral, Monumental, 11
Breydenbach's Travels, 199
Briefmaler, 60, 177
Brigita, Saint (early print), 195
Brothers of Common Lot (Order of), 184

Bruſſels, the print of 1418, 13, 37, 167, 169, 194
Burin, 86
Burniſher, 93
Burr, 91, 93
Buxheim, 153, 164
Byrth of Mankynde, the, 352

Cæſar, Triumph of, 284
Camaïeux, 100
Cambrai, Diary of Jean le Robert, 188, Appendix D.
Canticum canticorum, 29, 181
Caprarole, the Chriſt of, 92
Cards, animated, 324
—— book of, Amman's, 245
—— of Charles VI., 18
—— of Charles VII., 19
—— Courſube, 19
—— Gringonneur, 17
—— makers of, early, 18
—— playing, 17, 44, 292
—— Stukely, 18
—— ſymbolical, 19
—— of Solis V., 324
—— Tarocchi, 19
—— Tarots, 19
—— Venetian, 44
Carlovingians, 10
Carracci, School of the, 279
Caſula, 25
Catalogue des Eſtampes, &c. (Delaborde), 34
Catechiſm, Cranmer's, 234, 240, 254
Caxton's Works, 78, 106, 199, 252, 353
Cecilia, Saint, 114
Charles VI., cards, 18
Charta Luſoria, 245
Chatto on wood-engraving, 2
Cheſſe, Game and Playe of the, 78
Chevalier, Délibéré le, 265
Chiaro-ſcuro engraving, 95, 248, 266, 280
———— German, 97, 267
———— Italian, 97, 98, 268
———— Maſters of, 248, 266
Chriſt in the Preſs, early prints of, 29, 62, 65
Chriſtofres, 158
Chriſtopher, the Saint, of 1423, 13, 18, 32, 152, 194
Chriſtopher, the French Saint, 22, 165
Chronicle, Nürnberg, 199, 200, 201
Civitas Dei (St. Auguſtine), 200
Clair-obſcur, 100, 286
Claſſification of Maſters, 129
Clichage and Cliché, 83 (Appendix B.)
Cloths, Mummy, 52
——— painted, ancient, 6
Colour in engraving, 286
—— blocks, 96, 281
—— mezzotinto, 94
—— printing, 94, 100
Coloured prints, 175, 177, 180, 198
Common Lot, Brotherhood of, 179, 184, 291
Confeſſionale, 81
Corona luminaria (Aix-la-Chapelle), 5
Corſer Library, 193
Coſmographical glaſſe, 79
Coſmography, Ptolomy's, 199
Coſtume, 177
Cotton and linen paper, 51
Cradle, 93
Cranmer's Catechiſm, 234, 240, 254
Croſs-hatching, 60, 70, 199, 200, 202
Crucifixion, early print of, 26–28, 195
Crucis, Hiſtoria Sanctæ, 181
Cunios, the ſtory of the, 14, 17
Cyphers, 135, 138
Cyromantia, Kunſt, 182

Dance of Death, 61, 234, 236, 241
Dante, 51
David playing before Saul, print of, 326
Death, dance of, 61, 234, 236, 241, 250
—— alphabet of, 234, 242
Decacordium, 75
Decameron, Roxburghe, the, 193
———— Dibdin's, 225, 334, 348
Doctrinale, early Cambrai, 188
Dog, little, by Rembrandt, 116
Dominos, 249
Dominotiers, 61, 249
Donatus, 37, 81
Dotted prints, 73, 86, 88
Douce, works and collection of, 238, 241
Drapery, 142
Dreſden cabinet, 289, 305
Dry-point, 90, 91
Durazzo collection, 210

Durer's lateral woodcuts, 209–219
—— metal engravings, 306
Dutch School, 325

Early prints, 22, 48, 177, 191, 287
Egyptian engraving, 2
Embossage, 99, 100
Encaustic method, 3
English school, 231, 339, 352, 353
Engrave, to, 1
Engraved gems, stones, &c., 1
Engravers, Northern schools, 129, 140, 152
—— Southern, 129, 140
—— tool and knife, 87
Engraving, i, 13, 33, 284
—— in ancient times, 1, 2
—— Chiaro-scuro, 95
—— Chinese, 9
—— Greek and Roman, 2–8
—— intaglio, 2, 33, 83
—— line, 82
—— mezzotinto, 92, 131
—— metal, 23, 86, 284
—— manière criblée, 82
—— modern, 5
—— relief, 33, 83, 101
—— schools of, 128–131, 140
—— various kinds of, 33
—— wood, 52, 152, 255
Entkrist (block-book), 181
Epistole e Evangeli (Marc Antonio), 260
Etchers, Northern schools of, 130
—— Southern schools of, 131
Etching in chiaro-scuro, 98
—— painters', 134
—— process, 88, 90, 345
—— Ostade's, 118
—— Rembrandt's, 111, 112, 115–117
—— Ribera's, 119
—— Van Dyck's, 112

Fables, Pfister, 189, 200, 258
Faciebat and Fecit, 67
Factitious, falfe prints, 105
Fairford windows, 27
Figures, Holbein's Bible, 236
Flemish school, 325
Fontainebleau school of, 341, 342
Formschneider, 60, 70, 174, 177
French school, 249, 339, 347
Friction, 63, 64, 162
Frotton, 63, 65, 162, 178, 289, 290

Garvagh, Raphael, the, 110
Gazette des Beaux-Arts, 30, 76, 77
Gelbkupfer, 75
Genealogy (Maximilian), 67
German school, 141, 287
Gipsies, 17
Gold and silver, printing in, 229
Golden Legend, Caxton's, 78
Goldsmith engravers, 86
Γραφω, 1
Grave, 1
Graver, 86, 91, 92
Ground, 90, 93
Guerino dit Meschi, 132
Guildhall Library, expos. at, 348
Gymnæceum, J. Amman's, 245, 256

Haarlem Legend, 37, 189
Hatching, cross, 60, 70, 199, 200, 202
Helgen, Helglein, 19, 174
Herbarium Apulei, 76
Historia Virginis, 181
Historiarum Icones Vet. Test. Holbein, 236
Holbein's cuts, 74, 234–240, 241
Holbein Society, 223, 224, 241, 256, 264
Hortulus Animæ, 227
Hortus conclusus, 167
—— Sanitatis, 201
Hours, books of, 40, 41, 145, 250, 251, 339
Hundred Guilder Print, 111
Hypnerotomachia Poliphili, 46, 258

Illuminating and illumination, 41, 99, 145, 179
Illustrated Library, Bohn's, 241,
—— newspaper, early, 255
Imitatione Christi, de, 32, 33
Impressions in paste, 100–103
Incunabula, 19, 30, 160, 175, 186, 195, 198, 287
Indulgences, 146
Initial letters, 10, 99, 146
Ink, 61, 62, 64, 160, 161, 173
Italian School, 140, 144, 148

Jackson on wood-engraving, 2

Job, Blake's, 211
Jubilees, 158, 160

Kalendar of 1458, 249
——— of 1465, 48
——— Shepheard's, the, 254
Kartenmacher, 16
Killing the black, 82
Kunſt Cyromantia, 182

Larger Paſſion (Dürer), 212
Laten, latten, laton, 11
Laus Virginis, 154, 163, 166
Lazariſts, 175
Legendæ Sancti Henrici, 184
Letters, initial, 82, 99
Liber Similitudinis, 191
Liber Regum, 181
Libri quadrati, 7
Life of Virgin, 206, 213
Line engraving, 87
Linen paper, 51
Little Dog, by Rembrandt, 116
Livres d'Heures, 81–84
Lowering, 61

Madonna del Sacco, 214
Madonna with the butterfly, 303, 312
Malines, Print of 1418, 167
Manière Anglaiſe, 94
——— au maillet, 87, 88, 343
——— criblée, 33, 56, 73, 86, 343
——— pointillée, 87, 343
Man's Book (Berchem), 117
Manuſcripts, 31, 80, 161, 171
Marks, 137
—— paper, 163, 168
Mary, Queen of Heaven, by the Maſter ℔, 49
Maſſacre of Innocents (Raimondi), 321
——————— (Pencz), 321
Miſs of St. Gregory, 35
Maſters, old, did they cut the blocks? 66, 71
Mazarin Bible, 194
Maximilian, triumph of, 224
Meditationes, Turrecremata de, 43, 257
Meluſina, 81, 249
Mercurius Civicus, 255
Mercury and Venus, print of, 330
Metals uſed for engraving on, 75, 92
Metallic relief, 33, 73, 75, 77, 101
Metamorphoſes of Ovid (1505), 46
Mezzotinto, coloured, 95
——— engravers, 131
——— engraving, 92, 131
Michael, St., print of, 40
Miniatori, 18, 145
Miroir, Lyons de, 249
Mirror of the World, 78
Mirrors, engraved, 2
Monochrome, 95
Monograms, 135, 138
Monte, S. di Dio, 50
Moral Play, 251
Morbidezza, 54
Mordants, 57
Mummy-cloth, 52
Munich Paſſion, 33
Muſeum, Britiſh, 2, 3, 79, 100, 102, 112, 117, 196, 225, 259, 312, 321, 326

Neuf-Preux, 35
Newſpaper, early illuſtrated, 255
Nielli and Niellatori, 85
Niello, Nielli, 47, 86
Nigellum, 2, 48
Northern Schools, 152, 203
Notes and Queries, 36, 37, 150
Nürnberg Chronicle, 201

Œdipus, 15
Opus mallei, 88
—— punctile, 87
—— tripartitum (Gerſon), 32, 33

Paper, 16, 51, 52, 63, 348
—— bad modern, 349
—— linen, 51
—— marks, 163, 221, 222
—— money, early, 16
Paſſion of 1446, 48, 145
——— larger (Dürer) 212,
——— ſmaller, 112, 215, 218
——— ſmall copper, 306
Paſſions, Munich and Weigel, 34
Paſte, impreſſions in, 100
Pax, 50, 85, 110, 112, 145
Perkins' Library, 194
Pharaoh and Hoſt (Titian), 57, 262

Pictures, 110
Plate-marks, 290
Plates, size of, 88, 94 (Appendix E.)
—— copper, 92
—— iron, 92
—— silver, 92
—— soft metal, 75
—— steel, 92
Playing-cards, 17
Plugging, 59
Polytypage, 83 (Appendix B.)
Pomerium Spirituale, 183
Portraits, 120, 347, 348, 351, 357
——— collecting, 120, 121
Portrait of Queen Elizabeth, 352
——— Aretino, 113, 119
——— Maria de Medicis, 261
Potin, 75
Prenters, 162
Press, 62. 65, 161, 173
Prices of prints, 109–113, 119, 193, 241
Printers' ink, 161, 173
Printing, 188
——— in gold and silver, 229
Prints, anonymous, 137, 185, 198
—— dotted, 86
—— early, 20, 22, 30, 41, 42, 48, 77, 192, 198
—— factitious, 21, 122
—— gold and silver, 229
—— in paste, 100
—— prices of, 109–113, 119, 193 (block-books), 241
—— rare, 113–118
—— states, 123
—— velvet and embroidery-like, 100–103
—— of 1406, 30–32, 34
Processes of engraving, various, 55
Proportione Divina de, 260
Psalter of 1457, 145, 146
Ptolemy, Roman, the, 50
——— Strasburg, of 1513, 268

Register, 97
Reiterations, 99, 280
Rembrandts, prices of, 112
Re Militari de (Valturius), 258
Rentrée, 97, 280, 281
Review. Dublin, 3
Ripalda, Raphael. 110
Rocking tool, 93
Roxburghe, Decameron, 193
Rubber, 178

Sales and sale-rooms, 125
Salve Regina (block-book), 181
Saracens, 17
Saxon court, 229, 230
Schatzbehalter, 199, 202
Schools of engraving, 128–131, 140, 149, 257, 287
School of Fontainebleau, 151
Scraper, 93
Screw-press, 65
Scrolls, 177
Sculptura, Evelyn's, 353
Seals and stamps, 2, 10
Sebastian, Saint, of 1437, 173
Senate, Venetian, 44
Seven theological virtues, the, 252
Sgraffiti, 4
Shepheard's kalendar, 254
Sienna, Duomo of, 278
Song of Solomon, 167
Soult, Murillo, 110
Spanish book (Rembrandt), 117
——— School, 265
——— wood-engravers, 265
Speculum Humanæ Salvationis (block-book), 177, 186, 249
Spirituale Pomerium, 183
Springing of blocks, 76, 77
Stamps, 2, 5, 10
Stampere, Stampide, 44, 45 (Appendix C.)
States, 123, 124, 280
Stencils, 10
Story of the Cunios, 14
Style, 286
Strichplatte, 96
Strutt's Dictionary, 4
Sutherland Cabinet, 121

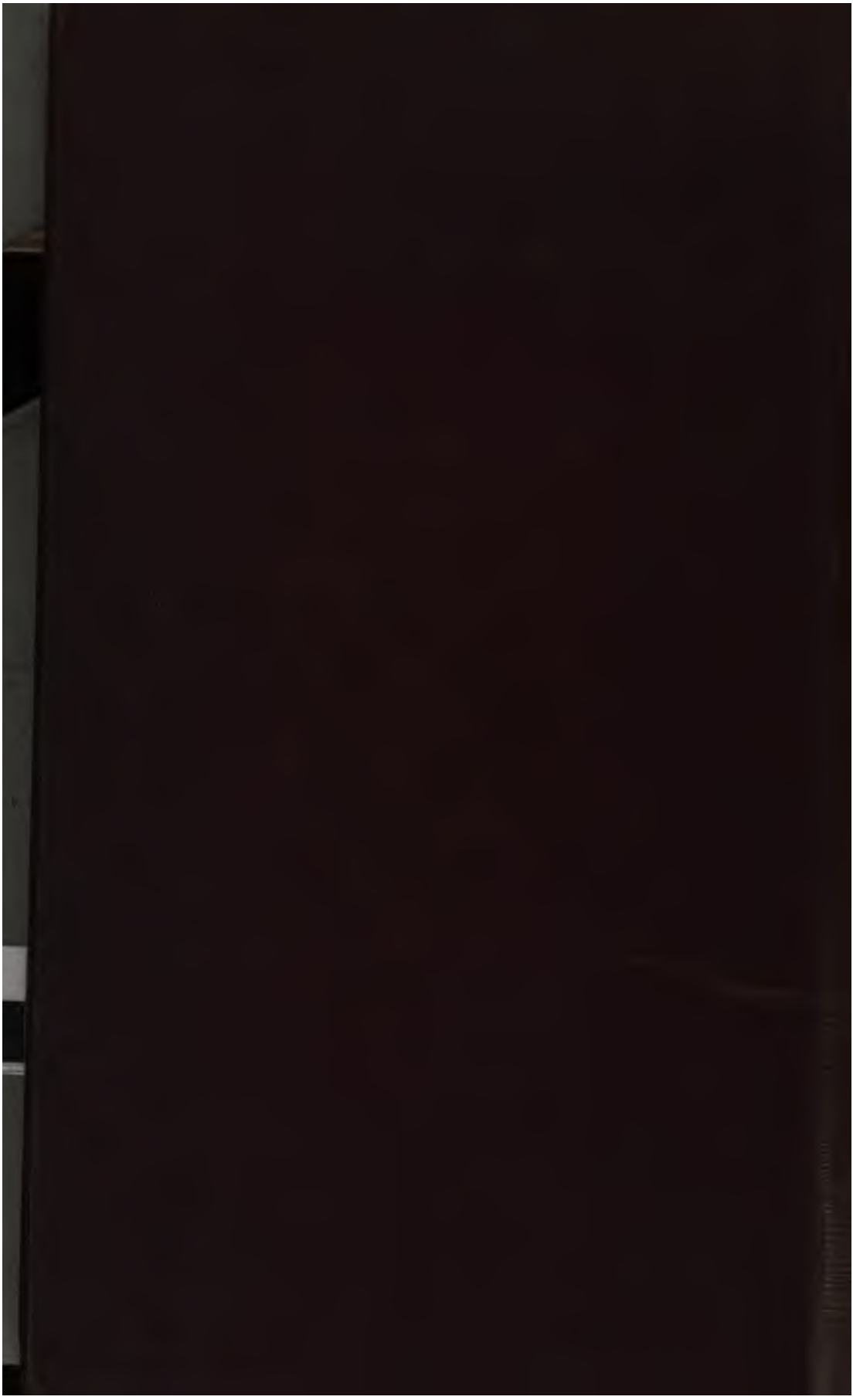
Tapestry, 25
Tarots and Tarrochi Cards, 19
Teig-drucke, 102
Terence, 58
Tewrdannckh, Sir, 79, 226
Text-books, 126
Tun-druck, 100
Trades, book of (J. Amman), 245

Transference, 59, 60, 93
Travels, Breydenbach's, 200
Triumph of Maximilian, 66, 223, 224
——— of Julius Cæsar, 279, 284
Turrecremata, Meditationes de, 43
Typographia (Sotheby's), 181

Valturius, de Re Militari, 43
Varnishes, 161, 345
Venetian Senate, 43, 44, 273
Venice, plan of, 259
Virginis, Historia (block-book), 181, 182
Virgin of 1418, 13, 37, 152
—— Berlin Cabinet, 37, 194
—— life of (Dürer), 206, 213

Walpole's Anecdotes, 121
Water and paper marks, 163, 168, 221, 222
Weiss Kunig, 66
Welsh Post, 255
Wochenlich, Andacht, 80
Woman's book (Berchem), 117
Wood-blocks, old, 57, 195, 217
——— box, crab-tree, pear, &c., 57
Woodcuts, early, with dates, 152, 173
——— without dates, 23, 29
Wood-engraver, the, 60
Wood-engraving, early, 152, 203
——— modern, 255
Wormholes, 77, 222

Xylography, 36, 39, 81, 178, 185, 249

END OF VOL. I.

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